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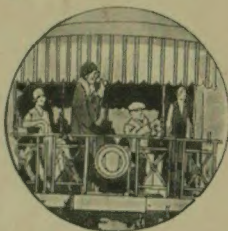


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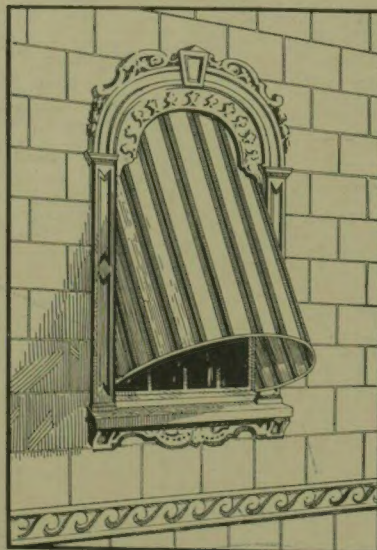
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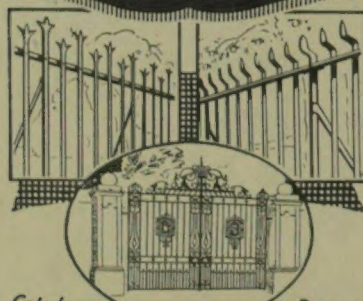
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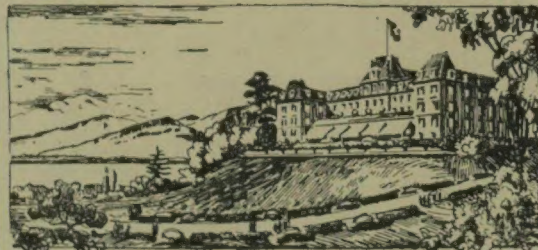
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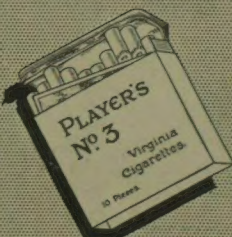


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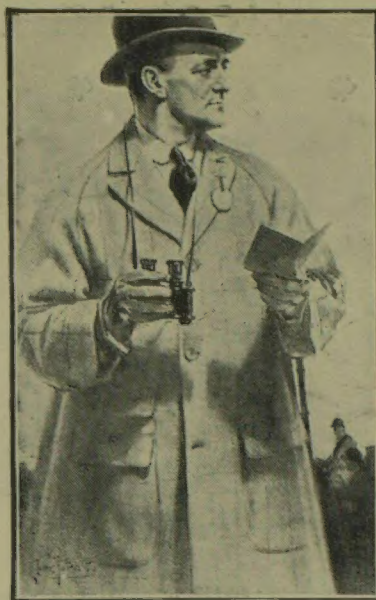
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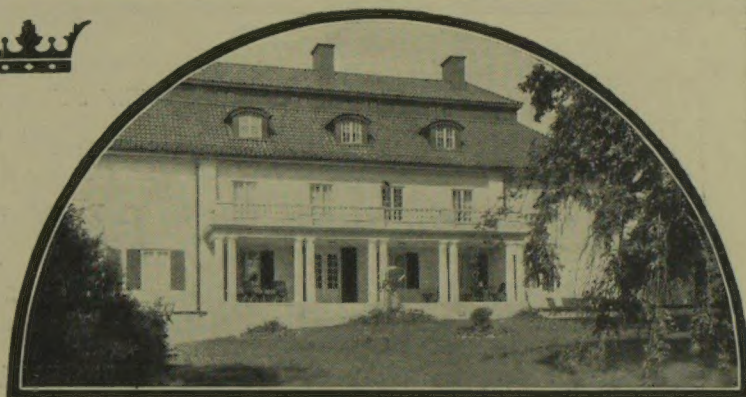


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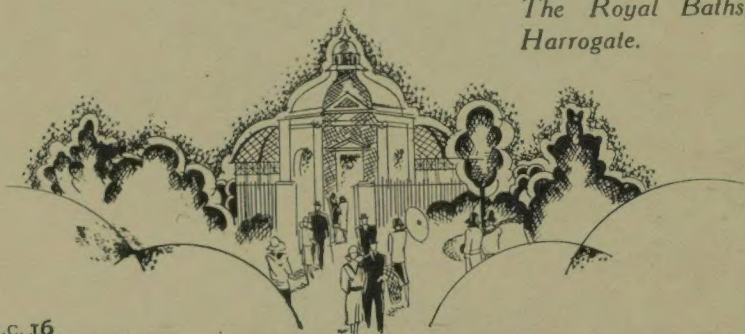
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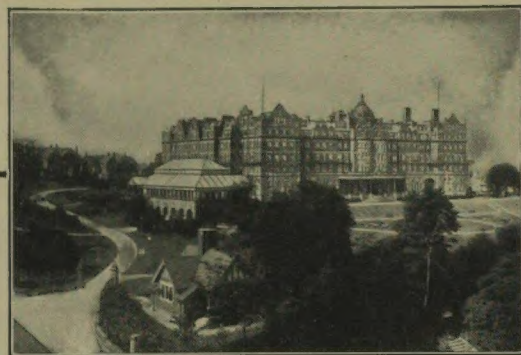
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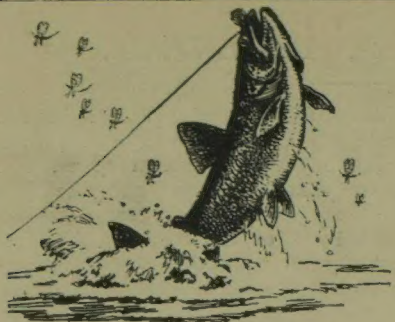
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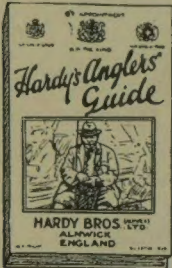
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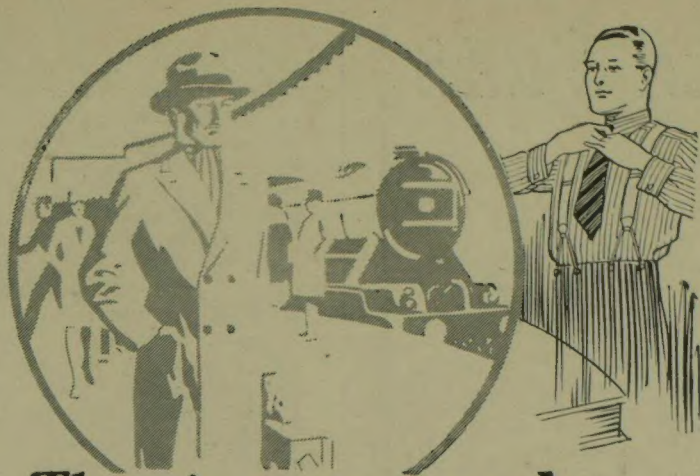
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THE BENGUELA RAILWAY.

THE vast mineral wealth with which Africa has by nature been so richly endowed, and the discovery of these deposits by the pioneers of the big mining industries, have led to the construction of an ever-increasing network of railways all over that continent, and the great strides in civilisation that have been made there during the last half-century have been mainly due to the advent of the steel track. From 1876, when there were only 400 miles of railway in the whole continent, down to the present day, when it is possible to land at Cape Town and travel from there as far north as Bukama in the Belgian Congo by trains equipped with the most luxurious sleeping and restaurant cars, the progress of civilisation and railway construction has proceeded hand in hand. The extension of the railway from Cape Town to the North was made possible by the discovery of the Rand, the minefields of Rhodesia, and the latest, and perhaps the greatest, discovery of all—the great copper belt in Katanga. But the prosperity of the minefields and the prosperity of the railways are interdependent—the one demanding economic rates for its output, and the other sufficient freight to pay for running costs and to provide the interest on capital expenditure. Should the cost of transport from a mine to the sea consume all the profit on its output before the world's markets are reached, that mine cannot survive, and the same fate would then overtake the communicating railway for want of freight. Therefore the most direct route to the sea has had to be constructed to enable the lower grade ores to be worked as the richer ones become exhausted.

Such was the situation with which the Katanga Copper Mines were likely to be faced when dealing with their low-grade ore, unless more economic communications than the outlets to the sea at Beira and other African ports could be found. Clearly the key to the development of Northern Rhodesia and Katanga lay in securing the shortest and easiest access to the sea, and a glance at the maps shows that the nearest route from these districts to the markets of Europe and Northern America must



AT LOBITO BAY, THE ATLANTIC TERMINUS OF THE BENGUELA RAILWAY: THE WOERMANN LINE STEAMSHIP "USAMBARA" ALONGSIDE A QUAY.

The Benguela Railway, the latest African highway, is to be opened officially on June 10. A number of distinguished guests, including Prince Arthur of Connaught, are to attend the ceremony.

traverse the Portuguese colony of Angola to some port on the West Coast. Happily, about twenty miles north of Benguela on this coast lies the fine natural harbour of Lobito Bay. Formed by a sandspit some three miles in length, which encloses an area of $4\frac{1}{2}$ square miles of deep water, this harbour can accommodate the largest fleet at anchor and can be entered at all times of the day or night.

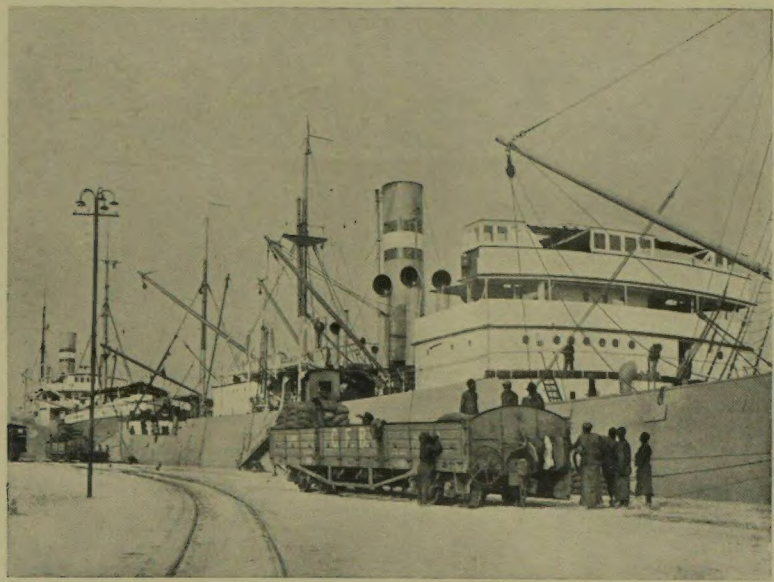
In order to link up Katanga with Lobito Bay, Sir Robert Williams, the well-known African pioneer, obtained a concession from the Portuguese Government to construct the Benguela Railway.

The construction of the line presented many engineering difficulties, owing to the physical features of Angola. Climbing through mountains and gorges to a height of between 4000 and 5000 feet in the first 200 miles, it finally gains, at an altitude of 6000 feet, the rich and fertile central plateau of that country, and continues eastward along the divide between the Congo and Zambesi Rivers to the Angola Belgian Congo border 840 miles distant from Lobito Bay. It is here that the inauguration of the line is to take place on June 10. But the project to provide Central Africa with a western outlet to the sea will not be realised until the extension of this line through the Belgian Congo to Tshilongo on the Katanga Railway system has been built. This extension is now being rapidly carried out by the Bas-Congo Railway Company, and through rail connection between Lobito and Elisabethville is expected to be established some time next year.

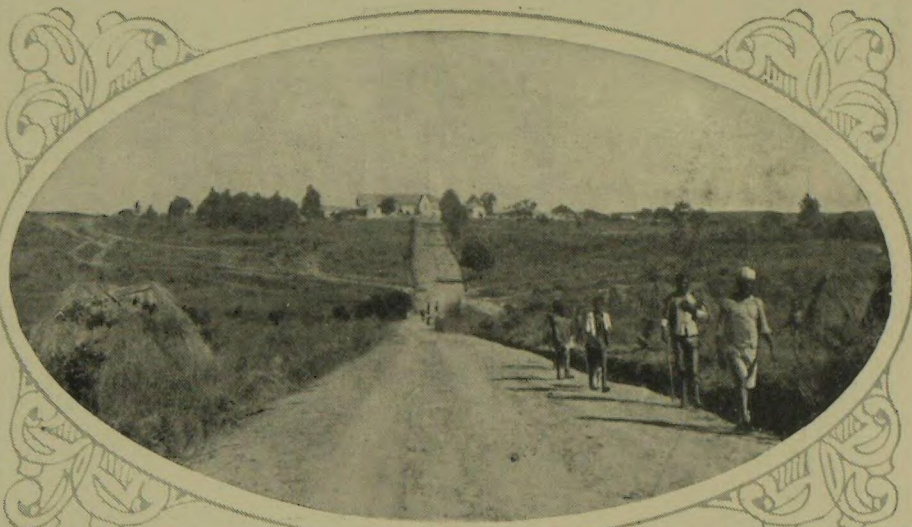
This junction will complete a great transcontinental trunk line between Lobito Bay and Beira on the west and east coasts of Africa, with direct rail communication to all the important centres of South Africa.

The construction of the Benguela Railway has endured the test of commercial co-operation between three allied Powers—Great Britain, Belgium, and Portugal—and so stands out as an object-lesson to the future pioneers of civilisation in Africa, which ultimately can only be achieved through the international co-operation of the Powers concerned. No other enterprise has until now so influenced the development and civilisation of Angola and its inhabitants, and no other enterprise is likely to play such an important part in the development and civilisation of Southern and Central Africa.

LINKING-UP A GREAT TRANS-AFRICAN LINE TO CONNECT BEIRA WITH LOBITO BAY: THE BENGUELA RAILWAY INAUGURATION.

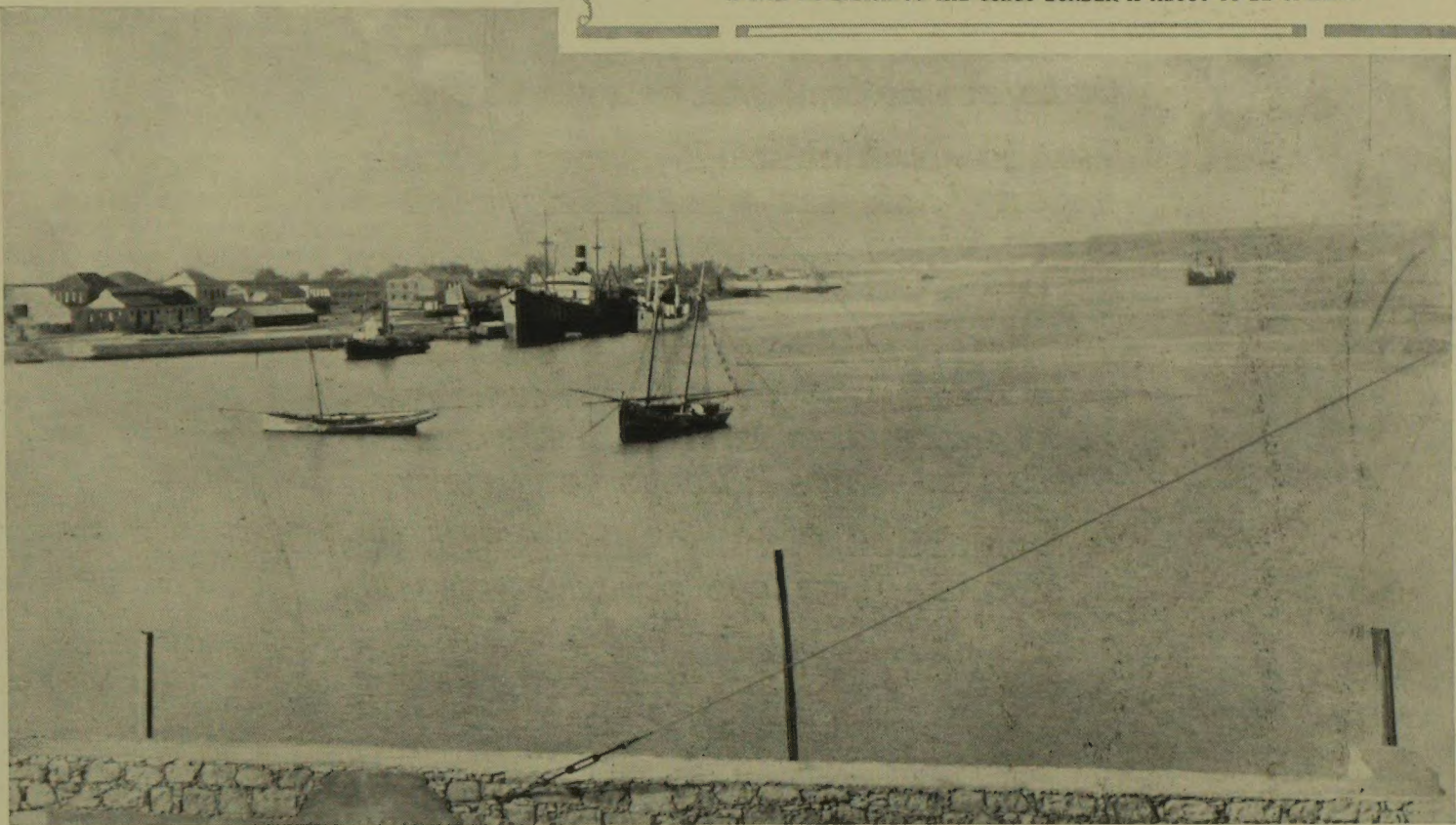


A "FRONT DOOR" FOR NORTH RHODESIAN TRADE AT THE ATLANTIC TERMINUS OF THE FIRST TRANS-AFRICAN RAILWAY: SHIPPING AT LOBITO BAY.

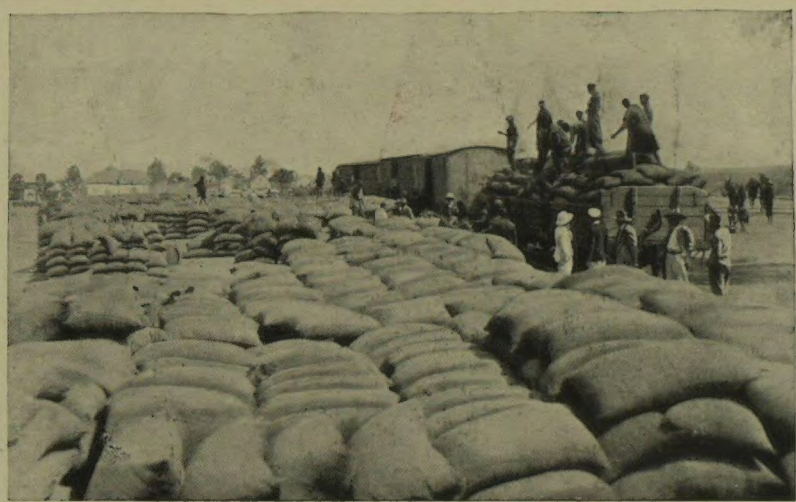


A HOMESTEAD IN ANGOLA: PART OF THE REGION SERVED BY THE BENGUELA RAILWAY, WHOSE EXTENSION TO THE CONGO BORDER IS ABOUT TO BE OPENED.

"A GREAT NATURAL HARBOUR, POSSESSING EVERY DESIRABLE CHARACTERISTIC": THE PORT OF LOBITO BAY, FROM WHICH THE BENGUELA RAILWAY RUNS THROUGH ANGOLA TO THE CONGO BORDER, THENCE TO BE LINKED UP WITH THE KATANGA LINE AT TSHILONGO.



ONE OF THE LONGEST SINGLE-SPAN BRIDGES IN AFRICA: THE BRIDGE OVER THE CATUMBELA RIVER, BETWEEN LOBITO BAY AND THE OLD TOWN OF BENGUELA.



LOADING MAIZE UP COUNTRY FOR SHIPMENT AT LOBITO BAY: A SCENE TYPICAL OF THE GREAT IMPETUS GIVEN TO AGRICULTURE BY THE BENGUELA RAILWAY.

Vast mineral wealth having been discovered in Central Africa, including the world's richest deposits of copper, radium, and cobalt, the need of a direct outlet for mining products to the West Coast became imperative, as the distance to the markets of Europe and North America could thereby be shortened some thousands of miles both by land and sea. Lobito Bay, almost directly west from the copper mines of the Union Minière du Haut Katanga and of Northern Rhodesia, was found to be a great natural harbour, possessing every desirable characteristic, and from this port, through the Portuguese Colony of Angola to Katanga, the Benguela Railway, or, to give it its correct title, the Caminho de ferro de Benguela, was built. The line reached its objective, the Angola-Belgian Congo border, last August, and the extension through the Belgian Congo to connect up with the Katanga Railway system at Tshilongo is now being hurried to completion. The

official opening of the Benguela Railway at the Angola-Congo border is to take place on June 10, and representative British guests are going out to witness the ceremony. The extension to Tshilongo will give Africa its first all-rail line from the Atlantic to the Indian Ocean. Moreover, it will provide a front-door entrance and outlet to the great plateau region which embraces most of Angola, the south of the Belgian Congo, and practically all Northern Rhodesia, rich in minerals, with exceptional agricultural possibilities and a climate inviting to white settlers. The Benguela Railway is another of the great achievements of Sir Robert Williams, who was created a Baronet in 1928 for his work during the past half-century in the development of Africa. It was Sir Robert who discovered the mineral wealth of Katanga, which originated the Union Minière du Haut Katanga, a company already producing 10,000 tons of copper per month.

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THE ILLUSTRATED LONDON NEWS

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THE END OF A LONG PARLIAMENT: THE PROROGATION CEREMONY IN THE HOUSE OF LORDS.

The Prorogation of the sixth Parliament of King George V., which ran for 4½ years, that is to say, to within a few months of the allotted span, took place on May 10. Three thunderous knocks announced the arrival of Black Rod to summon the faithful Commons to the bar of the House of Lords. There the Commission of five Peers, in scarlet robes and triangular black bonnets, greeted the Commons (headed by the Speaker) with a threefold salute. Then came the reading of the King's Commission, authorising the Royal Assent to

divers Acts. Two Clerks read out (respectively) the titles of the Acts and the old French formulas of Assent. The Lord Chancellor then read the King's Speech and announced the Prorogation, whereupon the Commons returned. In the foreground of our drawing is the Speaker, standing at the Bar of the House of Lords and facing the Lord Chancellor (Lord Hailsham, at the far end), who is raising his black three-cornered hat in salutation. On the Speaker's right is the Prime Minister, and on his left are representatives of the Opposition.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I. (COPYRIGHTED.)



By G. K. CHESTERTON.

SOME are complaining that the rising generation is sophisticated; and it is true that some members of it are too sophisticated even to believe in sophistry. They believe in nothing; which I suppose is one way of returning to simplicity. The golden age of the sophists was somewhere about the last half of the nineteenth century. The Victorians were lectured and led a dance by any number of sophists; but that was because the Victorians were unsophisticated. They believed the most crazy paradoxes; as that it was more practical not to be logical; which is like saying that we should make sure of having a chain and not bother whether it consists of missing links. They believed that men must always have the same morality, though they had a new religion or no religion; that is, they said that what was done now for a definite reason would be done indefinitely for no reason. Those sturdy Saxon ideas were all sophistries; but that did not mean that the sturdy Saxon who accepted them was necessarily a sophist. What I think has really happened, in the case of the more sophisticated youth of to-day, is that they have become sceptical of everything, including scepticism. And though two blacks do not make a white, it has sometimes been known, in grammar and philosophy, that two negatives make a positive. So that the sophisticated youth, who has seen through the sophistical old men, may even yet see something worth seeing.

But there is one way in which the young seem to me not sophisticated but very simple; and there is one type or section of them that is sufficiently simple to be called silly. A great deal of the current cult of pleasure, of luxury, of liberty in love, and all the rest of it, appears to me to be perfectly childish; and childish in the literal sense that it is greedy without any grasp of consequences. I read novels and poems in which the seeker after pleasure simply goes on saying, over and over again: "I must have Happiness. I must have Life. I must have Love. Why do you reproach me because I cannot live without passing from ecstasy to ecstasy?" And this seems to me about as simple as the speech of a savage who should say: "I must have Gin. I like Gin. I like more and more Gin. Why will you not instantly provide me with a hundred bottles of Gin?" It does not seem to require much intellectual strenuousness to say this. It is, like other simple things, quite true as far as it goes. But in the matter of connected thought and the sense of consequence it does not go very far. Gin does make a man happy; up to a point more gin will make him more happy; but even more gin will make him many other things as well. By a succession of phases not contemplated by the philosopher in his first phase, it will make him first drunk, then dead drunk, and then dead to the world, and then very possibly dead altogether. That also seems to be a simple truth, requiring no great subtlety; but the savage cannot see it, and the sex novelist cannot see it. He cannot see, what nearly everybody in history has hitherto seen, that there are certain laws and limits to the mind, as there are certain laws and limits to the body. There is such a thing as concentration; there is such a thing as contrast; there is such a thing as proportion; there is emphatically such a thing as boredom. Above

all, there is such a thing as a contradiction in terms; and it is a contradiction in terms to have every moment a crisis, every event an escapade, every fact an exception, every person an eccentric, every day a holiday, or society an endless Saturnalia. If people try to do that, they will find it dull; just as certainly as, if they drink unlimited gin, we shall find them drunk. If you do literally paint the town red, you will not be able to use it as a background, either to the red flag of Bolshevism or the red flower of a blameful life. If you do literally go on till all is blue, you will not be able to distinguish the special and delicate blueness even of the decadents' blue roses and blue wine. These are laws of the mind, analogous to laws of the eye. And the laws of the eye are not altered by everybody putting on the same sort

they might need the guns and bayonets even if they were not defending the frontiers and flags. They might need them if they were defending anything. They might need them if they were defending their own ideal social state. And, as a matter of historical fact, they always do find that they need them to defend the very state that was invented to do away with them. But I am very much puzzled by the childlike simplicity with which idealists walk into this trap. It was true to some extent of the eighteenth-century republicans; though those old republicans were a hundred times more intelligent than most of our twentieth-century sceptics. Still, some of those charming philosophical gentlemen, of the age of Rousseau and Voltaire, did tend to talk as if the Natural Man would find it easy to break the sword when once he had broken the sceptre. They did talk as if nobody but kings would ever want cannons, and battles could only arise out of the dynastic ambitions of despotic states. We all know the ironic but very inspiring sequel. The sequel was that the Republic was born amid the roar of its own cannons; that it could only manage to survive by fighting battle after battle with merciless valour and armies growing more military every day; until the final fury of that militancy sent forth the greatest warrior of the world.

In the face of this example, the Bolsheviks did exactly the same. In face even of the Bolshevik example, our own English Communists are doing exactly the same. The Russian revolutionists also began by being pacifists. They also set all their hopes on merely dissolving the discipline of the despotic armies. They also seem never to have reflected that they would want to have revolutionist armies, if only to fight the despotic armies. And of course, in an incredibly short period of time, they had found out the very simple fact that revolutionists cannot be pacifists. They may set up what they call a peaceful republic, but they have to make up their minds what to do, if other people will not leave it in peace.

Suppose the Utopian has founded his Utopia, and another country makes war on Utopia. What, when all is said and done, is he to do? Is he to allow his perfect state (or what he is so simple as to think his perfect state) to be destroyed and disappear? Or is he to defend it by the only weapons that will defend it? One would think this dilemma was so glaringly obvious that anybody must have seen it from the very first. That

dilemma has nothing in the world to do with crowns or sceptres or capitalism or private property. Let anybody imagine any sort of simplified society, and I can imagine it being attacked. That fact seems simple enough for an infant to see. Yet I have read scores of young pacifist poets and prophets who could not see it.

That is an example of what I mean by a sort of simplicity almost more exasperating than sophistry. That is a case of the same sort of simplicity as supposing that cocktails can be unlimited or gate-crashing continue when there are no gates. There is something touching about it, but it is rather in the manner of the pathetic.



"DICK" SHEPPARD, THE NEW DEAN OF CANTERBURY: THE REV. H. R. L. SHEPPARD, C.H., M.A., D.D., FORMERLY VICAR OF ST. MARTIN-IN-THE-FIELDS.

The very interesting announcement was made on May 13 that the King had been pleased to approve the appointment of the Rev. H. R. L. Sheppard, C.H., M.A., D.D., Honorary Chaplain to his Majesty, to the Deanery of Canterbury. The new Dean, who is popularly known as "Dick" Sheppard, was the Vicar of St. Martin-in-the-Fields, Trafalgar Square, from the summer of 1914 until 1926, when he was compelled to resign owing to illness. At that church he did splendid work. Not only did he make St. Martin-in-the-Fields widely known to very large congregations, but he made it a familiar name to every "listener-in," for the first complete church service to be broadcast was that at St. Martin's, on January 6, 1924. Since then, many of its services have been heard by means of wireless. As recently, in fact, as last Sunday, Mr. Sheppard broadcast an address from his old pulpit. The new Dean will now once more be closely associated with Dr. Lang, whose secretary he was nearly twenty-five years ago, when his Grace, now Archbishop of Canterbury, was the Bishop of Stepney. Mr. Sheppard was made a Companion of Honour in 1927.

of horned spectacles, that each one of them may look separate and distinguished.

But there is one particular form of this modern simplicity that has always puzzled me very much. I mean the way in which those who dislike certain old things, such as war or discipline or various forms of danger, talk about ending them without asking how they begin. They always assume an association between these things, which none of us particularly like, and other things which they particularly dislike. They say, for instance, that kings or capitalists, or some other privileged class, have invented flags and frontiers, that we may be drilled to defend them with guns and bayonets. They do not seem to see that

THE PARTHENON FRIEZE: EFFECTS OF A CENTURY OF DECAY.



1. AS IT WAS IN 1801: A PLASTER CAST OF A FIGURE OF A WARRIOR LACING HIS SANDALS—A BAS-RELIEF IN THE FRIEZE OF THE PARTHENON. (DETAIL FROM NO. 11 ON PAGE 841.)



2. AS IT IS TO-DAY, BADLY DECAYED: A RECENT PHOTOGRAPH OF THE ORIGINAL BAS-RELIEF ON THE PARTHENON FROM WHICH THE CAST (IN NO. 1) WAS TAKEN. (DETAIL FROM NO. 12 ON PAGE 841.)



3. AS IT WAS IN 1801: ONE OF THE PLASTER CASTS MADE FOR LORD ELGIN FROM PART OF THE FRIEZE OF THE PARTHENON LEFT IN POSITION ON THE TEMPLE. (DETAIL FROM NO. 11 ON PAGE 841.)



4. AS IT IS TO-DAY: THE ORIGINAL HEAD (FROM WHICH THE PLASTER CAST SEEN IN NO. 3 WAS MADE) RUINED BY EXPOSURE TO THE WEATHER. (DETAIL FROM NO. 12 ON PAGE 841.)

The illustrations on pages 840 and 841 show how those parts of the Parthenon frieze still left *in situ* on the temple have decayed during the last 128 years. The effects are made clear by the juxtaposition of plaster casts (now in the British Museum) made for Lord Elgin in 1801, and recent photographs of the original bas-reliefs from which the casts were taken. The above illustrations, which reveal the damage in greater detail, are enlarged sections of Nos. 11 and 12 on the double page. No. 1 above shows the head of the left-hand figure in the plaster cast seen in No. 11; while No. 2 above shows the head of the same figure

in the original sculpture seen in No. 12. Similarly, Nos. 3 and 4 above bear the same relation to the central figure in Nos. 11 and 12. It may be recalled that in 1801 Lord Elgin, the British Ambassador to Turkey, obtained permission from the Sultan to remove some of the Parthenon sculptures, and took most of the metopes, the pediments, and the frieze. Their conveyance to England cost about £36,000. In 1816 they were bought by the British Government, and are in the British Museum. Lord Elgin thus saved most of the precious sculptures from the decay which, as our illustrations show, has since overtaken the remainder.

DECAYING SCULPTURES ON RECENT PHOTOGRAPHS MADE FOR LORD



1. AS IT WAS IN 1801: A PLASTER CAST MADE IN THAT YEAR FROM A RELIEF IN THE FRIEZE OF THE PARTHENON, LEFT IN POSITION ON THE TEMPLE.



5. AS IT WAS IN LORD ELGIN'S TIME: A PLASTER CAST MADE FOR HIM IN 1801 FROM A SECTION OF THE FRIEZE OF THE PARTHENON LEFT *IN SITU* WHEN THE REST WAS REMOVED.



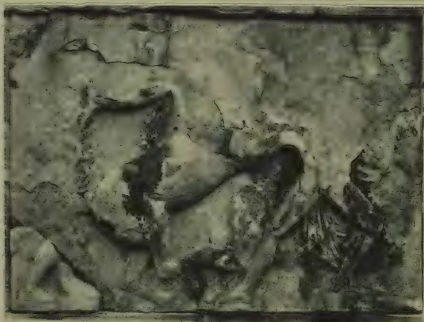
9. AS IT WAS AT THE TIME WHEN THE ELGIN MARBLES CAME TO ENGLAND: A PLASTER CAST (FROM PART OF THE PARTHENON FRIEZE) MADE IN 1801.



2. AS IT IS TO-DAY: A PHOTOGRAPH OF THE ORIGINAL RELIEF (AS IN NO. 1), SHOWING DAMAGE TO THE MAN'S HEAD AND LEGS AND THE HIND-LEGS OF THE HORSE.



6. AS IT IS NOW, AFTER EXPOSURE TO THE WEATHER FOR 128 YEARS: THE ORIGINAL BAS-RELIEF (AS IN NO. 5) WITH THE LEFT-HAND HORSE'S HEAD AND THE OTHER'S BODY ALMOST ENTIRELY GONE.



10. AS IT IS NOW: THE ORIGINAL BAS-RELIEF (AS IN NO. 9)—A PHOTOGRAPH SHOWING THE HEAD AND TORSO OF THE MAN COMPLETELY WORN AWAY.

THE PARTHENON FRIEZE: COMPARED WITH CASTS ELGIN IN 1801.



3. AS IT WAS 128 YEARS AGO: A PLASTER CAST (MADE IN 1801) OF A GROUP IN THE FRIEZE OF THE PARTHENON—PART OF THE PANATHENAIAC PROCESSION.



7. AS IT WAS IN 1801: A PLASTER CAST OF THAT DATE MADE FROM TWO EQUESTRIAN FIGURES OF THE PANATHENAIAC PROCESSION IN THE FRIEZE OF THE PARTHENON.



11. AS IT WAS IN 1801: ONE OF THE BAS-RELIEFS FORMING THE GREAT FRIEZE OF THE PARTHENON—A PLASTER CAST OF A GROUP MADE FOR LORD ELGIN.



4. AS IT IS NOW, AFTER A CENTURY OF DECAY: THE ORIGINAL BAS-RELIEF (AS IN NO. 3) DAMAGED ESPECIALLY IN THE HEADS OF THE HORSE AND THE TWO RIGHT-HAND FIGURES.



8. AS IT IS TO-DAY, MUCH WEATHERED AND DAMAGED IN THE COURSE OF 128 YEARS: THE ORIGINAL BAS-RELIEF (AS IN NO. 7) STILL IN POSITION ON THE PARTHENON.



12. AS IT IS TO-DAY: THE ORIGINAL BAS-RELIEF GROUP (AS IN NO. 11) SHOWS, IN A RECENT PHOTOGRAPH, WITH THE HEAD AND ARM OF THE CENTRAL FIGURE BADLY DAMAGED.

These portions of the famous Frieze of the Parthenon (the Temple of Athena on the Acropolis at Athens), which still remain in their original position on the exterior of the building, have suffered greatly from decay and weathering in the course of ages. The above illustrations show to what extent such damage has developed during the last 128 years. Six groups of the bas-relief sculptures forming the frieze are here seen as they appeared 128 years ago, and as they are to-day. On the left in each pair of illustrations is a plaster cast made for Lord Elgin in 1801 and now in the British Museum, and adjoining it on the right is a recent photograph of the original group from which the cast was made, showing its present condition. A comparison of the casts and photograph reveals how much the sculptures have suffered in the intervening period. The photographs are the work of a young German photographer named Walter Hege, employed by the German Archaeological Institute at Athens, who set up

his camera on a scaffolding erected for the purpose outside the temple. The question of preserving the sculptures still *in situ* on the Parthenon has lately been considered by the Greek archaeological authorities, and M. Balanos, the architect in charge of the re-erection of the fallen columns (a work begun in 1925) was asked to report on the feasibility of taking down the remainder of the frieze. He opposed its removal, owing to the risk of breakage, and suggested having the sculptures protected with glass. Later, the Archaeological applied to the fissures to prevent extension of the damage by weathering, and by re-erecting the marble protective parapet as it existed before the partial destruction of the Parthenon by the explosion of 1687. Further illustrations appear on page 839 of this number.

A
 "SKY-SCRAPER"
 ON FOUR LEGS:
 THE GIRAFFE
 IN HIS
 NATIVE WILD—
 "A CREATURE
 GOD FORGOT."

PHOTOGRAPHS TAKEN BY COLONEL
 MARCUSWELL MAXWELL, WORKING
 IN TANGANYIKA TERRITORY AND
 KENYA COLONY.



GROTESQUELY CONSPICUOUS, AND DEFENCELESS AGAINST ITS BLOODTHIRSTY ENEMIES—THE LION AND THE LEOPARD: THE GIRAFFE—
 A TYPICAL FAMILY GROUP ON THE PLAINS OF KENYA.



"OUT ON THE PLAINS OF EAST AFRICA THEY RISE OUT OF THE GROUND LIKE TOWERS SHARPLY DEFINED AGAINST THE SKY": A GROUP OF GIRAFFES
 SURVEYING THE SURROUNDING LANDSCAPE FROM THEIR SELF-CONTAINED "OBSERVATION POSTS."

Colonel Marcuswell Maxwell's remarkable work in big-game photography was represented in our last issue by some wonderful photographs of lions, taken in Tanganyika territory and Kenya Colony, along with equally striking examples from Mr. Martin Johnson's new book, "Lion: African Adventure with the King of Beasts." Here we reproduce Colonel Maxwell's camera studies of an animal that lives in fear of the lion—the grotesque and inoffensive giraffe. In Mr. Martin Johnson's previous book, "Safari—a Saga of the African Blue," the author calls the giraffe "the creature God forgot." After describing the "murder" of a giraffe by a lion, he writes: "If there lives a more defenceless creature, I

should like to know about it. The giraffe abides on the open plains amidst lions and leopards. . . . It has no claws or teeth for combat. . . . It cannot fight, run, cry out, or hide well enough to escape its bloodthirsty enemies." In our issue of February 9 last Dr. Lutz Heck described the method of capturing live giraffes for exhibition purposes. "Out on the plains of East Africa," he says, "they rise out of the ground like towers sharply defined against the sky. . . . With his great height, the giraffe has wonderfully sharp sight, and commands a very wide view around him. So it is difficult to get close to the animals; they are off in an awkward gallop at the first sign of movement."

TANK-LIKE, TRUCULENT, AND STUPID: THE RHINOCEROS AT HOME.

PHOTOGRAPHS TAKEN BY COLONEL MARCUSWELL MAXWELL, WORKING IN TANGANYIKA TERRITORY AND KENYA COLONY.



WITH TWO TICK-BIRDS (ON HIS BACK AND HEAD)—PARASITES THAT FEED ON INSECTS IN THE ANIMAL'S HIDE AND SERVE AS WARNINGS OF DANGER WHEN THEY TAKE FLIGHT: A BULL RHINOCEROS IN HIS NATIVE WILD.



A COW RHINOCEROS AND HER CALF, THREE-QUARTERS GROWN, IN THE WILDS OF EAST AFRICA: THE MOTHER ON THE ALERT SCENTING DANGER—A REMARKABLE PHOTOGRAPH OBTAINED AT CLOSE RANGE.

These photographs are even more remarkable examples of Colonel Marcuswell Maxwell's art than those of the giraffes (on page 842). We have not his own account of the circumstances in which he obtained them, but that it was dangerous work may be gathered from an interesting new book entitled, "Man-Killers and Marauders," Some Big-Game Encounters of an African Hunter. By W. S. Chadwick (published by H. F. and G. Witherby). "A rhino," writes Mr. Chadwick, "requires little provocation to become rampageous. . . . Man-scent is anathema to him, and, whereas other animals express their dislike of it in flight, the rhino's furious resentment is expressed in an instant offensive. . . . Yet, if

the man be cool-nerved, alert, and active, it is generally easy to avoid these attacks. . . . For the rhino's charge is directed by blind, unreasoning fury rather than intelligence. . . . All that seems necessary is to spring well clear of his path and race down-wind in the direction he has come from. . . . For his eyesight is poor, and, once out of scent-range, one may observe him at leisure. Only the cow with a calf in the vicinity is really vindictive." The upper photograph recalls the prehistoric rock-engraving, reputed 25,000 to 50,000 years old, found last year in the Transvaal (and illustrated in our issue of July 14, 1928), which represents a rhinoceros with similar tick-birds on his back.

WOMEN WHO ASPIRE TO SIT IN PARLIAMENT.

III.—CONSERVATIVE WOMEN CANDIDATES TAKING PART IN THE GENERAL ELECTION.

In our two previous issues (for May 4 and 11) we gave an article, with portraits, on the women candidates belonging respectively to the Liberal and Labour Parties. Here we deal, on similar lines, with those standing in the Conservative interest. At the moment of writing they are ten in all. Portraits of four of them appear on this page. Those of five others are given on the page opposite.

DID we live under the old dispensation, it would be said that the women Conservative candidates make up in social position what they lack in numbers; for, of the ten candidates, four are the wives or daughters of Peers—the Duchess of Atholl, the Countess of Iveagh, Viscountess Astor, and the Hon. Mary A. Pickford. Of the remainder, one is an ex-Lord Mayor, Miss Margaret Beavan, of Liverpool; and three—Councillor M. A. Kingsmill Jones, Mrs. Helen B. Shaw, and Miss Irene Ward—have already sought the votes of their respective constituencies, so that only two, Miss May Gordon Williams and Miss Minna Galbraith Cowan, may be said to be making their debut on the political stage.

Priority of place belongs to Lady Astor, who, though not, as is commonly but erroneously stated, the first woman elected to Parliament—for that distinction belongs to the late Countess Markievicz—is the first woman who has sat in the House.

It is a curious irony of fate that such a distinction should have been won by a former American citizen and the wife of a man who was likewise born an American citizen, for Viscount Astor's father was naturalised in 1899 and raised to the Peerage in 1916. Lady Astor has represented the Sutton Division of Plymouth, from which town the sturdy founders of New England sailed in the *Mayflower*, since her husband, who had represented that constituency for eight years, succeeded to the Peerage on the death of his father in 1919. Since then Lady Astor has been returned at three General Elections to lend her characteristic spirit to the debates, in which her alacrity of mind is always so conspicuous.

The first woman to be given a Ministerial appointment is the Duchess of Atholl, Parliamentary Secretary to the Board of Education. The daughter of an eminent Scottish scholar, the wife of a Scots Duke, she sat appropriately for a Scottish constituency—Perth and Kinross. Educational matters naturally appealed to her long before she entered national public life, and she was for some time Vice-President of the Association of Scottish Education Authorities. Tribute to this facet of her character and talent was paid in 1926, when she went to Canada to attend a conference of the Canadian Council on Education, and McGill University conferred upon her its degree of D.C.L. As a debater, the Duchess has distinguished herself by gifts of oratory which, it has been claimed, "make her the envy of many men."

Like Lady Astor, the Countess of Iveagh was elected in place of her husband, Viscount Elveden, when, succeeding his father, he had to retire from the representation of Southend-on-Sea. A daughter of the late Lord Onslow, Lady Iveagh was the twenty-second member of her family to be elected to the House of Commons. While still in her 'teens she acted as secretary to her father during his Governorship of New Zealand. She made her first speech in 1903 during her engagement to her husband, for whom she fought in nine Parliamentary elections, in addition to contests for the London County Council. The by-election caused by her husband's succession to the Peerage was, however, the first occasion on which she appeared as a candidate.

With over twenty years' experience of political matters, Lady Iveagh has developed her natural abilities as a speaker until she has been recognised as one of the most brilliant talkers on the platform,

and in the House she had the reputation of a skilled debater.

A daughter of the late Lord Sterndale, the Master of the Rolls, the Hon. Mary A. Pickford is contesting the Farnworth Division of Lancashire. Educated at Wycombe Abbey School, Miss Pickford proceeded to Lady Margaret Hall, Oxford, where she took an honours degree in Modern History. She is now a Member of the Council of both her former college and school, and is, in addition, a manager of two L.C.C. elementary schools, an aided secondary school (Lady Margaret School, Parsons Green), and a member of the Council of Whitelands Training College. She was also the woman member of the Joint Departmental Committee on Education in relation to Industry, which was formed in 1924. She has also been an "appointment member" (i.e., impartial) of two Trade Boards under the Trade Boards Act, and in 1927 and 1928 she attended the International Labour Conferences at Geneva as "Technical Adviser" to the Government delegates, the subject on the agenda for which she went being Minimum Wage-Fixing Machinery.

was co-opted on the Liverpool Education Committee, and has been a member of the City Council since 1921.

In contesting the Ardwick Division of Manchester, Councillor Mary L. Kingsmill Jones is repeating the effort she made in 1924, when she reduced the Labour majority to less than 3000. Miss Kingsmill Jones was one of the first six women to be made Justice of the Peace in Manchester, where she was co-opted a member of the Education Committee, and in 1921 was elected a member of the City Council, defeating the then Chairman of the Independent Labour Party. She is particularly interested in questions of public health, maternity, and child welfare, is a member of several committees in Lancashire and Cheshire, and a Governor of the Manchester High School for Girls.

Mrs. Helen B. Shaw, M.B.O., the candidate for the Bothwell Division of Lanarkshire, was one of the women who fought the last General Election, when she made a noteworthy fight against the Socialist candidate, reducing the majority from 6642 to 3277. Her public work began soon after the declaration of war, for in 1914 she inaugurated the Soldiers and Sailors' Families Association in and around Bothwell, of which she became President, and later was, as she still is, a member of the Lanarkshire War Pensions Committee. She was also the women's representative on the Food Control Committee.

Mrs. Shaw has successfully contested three elections of the Lanarkshire Education Authority, of which she is still a member, and is Vice-Convenor of its Medical Inspection Committee. She is also a member of the executive of the Scottish Mental Welfare Association, and one of the co-opted women members of the Lanark District Board of Control, as well as Divisional Commissioner of Girl Guides.

Miss Irene Ward, who is fighting Morpeth, contested it at the last General Election against Mr. Robert Smillie, the miners' Socialistic leader. On that occasion she polled the largest number of Conservative votes ever cast in the constituency, which has not had a Conservative Member for over a hundred years. Miss Ward went straight from school into war work, and was a member of the school V.A.D. Too young to undertake nursing, she was associated with the local Military Tribunal work, and under the County Commissioner helped to organise auxiliary hospitals in Northumberland and Durham, while, later, she was one of the heads of the Newcastle Food Control Office from the time of its inception until its activities ceased.

Industrial politics chiefly interest Miss Ward, and it is doubtless the intimate knowledge of the intricacies of the coal trade, which comes to her through her family associations, that originally inspired the request that she should stand for the constituency.

The youngest Conservative candidate, as well as one of the youngest women to seek the suffrage of the electorate in which her sex so greatly outnumbers the "mere man"—a phrase which now acquires a new significance—Miss May Gordon Williams, who is putting up for Glamorgan and Pontypridd, has the additional distinction of having been the youngest woman barrister when she was called to the Bar at Gray's Inn about two years ago, for she is now only twenty-three. The daughter of a solicitor of Cardiff, she may be regarded as having had a hereditary bias towards the law. She practises in Cardiff.

Miss Minna Galbraith Cowan, O.B.E., M.A., just adopted as candidate for Paisley, is a native of that town, and was educated at Girton and the Universities of Paris and Edinburgh: She is Chairman of the Higher Education Committee in Edinburgh, and is an active member of the Executive of the East of Scotland Conservative Association.



MRS. HELEN B. SHAW
(Bothwell Division of Lanark).



COUNCILLOR M. L. KINGSMILL JONES, J.P.
(Ardwick Division of Manchester).



MISS IRENE WARD
(Morpeth Division).



MISS MAY GORDON WILLIAMS
(Glamorgan and Pontypridd).

No more beautiful confession of faith was ever uttered on the platform than the statement recently made by Miss Margaret Beavan, who was elected Lord Mayor of Liverpool in 1927, and is standing for the Everton Division of Liverpool: "I am an old spinster, over fifty, with no chick or bairn of my own, but I love the children of the city, and I think I love their mothers almost as much."

One of her greatest inspirations was the Children's Hospital at Leasome, which was erected at a cost of £180,000, and restores eighty per cent. of the crippled patients admitted to its wards to perfect life. She also founded the Liverpool Children's Welfare Association, established the Alexandra Day Fund and the Ellen Gonner Convalescent Home for Children, as well as the Liverpool Babies' Hospital—activities which have appropriately gained for her the sobriquet of "Liverpool's Little Mother." The daughter of parents who married on £2 a week, Miss Beavan was brought up to understand the principles of thrift which must govern the lives of those to whom economy must be a fine art, if not second nature. In 1900 she

MORE WOMEN CANDIDATES IN THE GENERAL ELECTION: III.—THE CONSERVATIVE GROUP.



THE HON. MARY A. PICKFORD, DAUGHTER OF THE LATE LORD STERNDALE (FARNWORTH DIVISION OF LANCASHIRE).

At the moment of writing there are ten Conservative women candidates seeking election to the new Parliament, as against twenty-nine standing in the Labour interest, and twenty-five who are Liberals. Of these ten, three sat in the Parliament that was recently dissolved, namely, Lady Astor, the Duchess of Atholl, and the Countess of Iveagh. Their portraits appear among those above, while four others are shown on the opposite page. In addition to the particulars of the candidates' careers given [Continued opposite.



THE FIRST WOMAN TO SIT IN THE HOUSE OF COMMONS: VISCOUNTESS ASTOR, EX-M.P. AND CANDIDATE FOR THE SUTTON DIVISION OF PLYMOUTH.



MISS MARGARET BEAVAN, J.P., EX-LORD MAYOR OF LIVERPOOL (EVERTON DIVISION OF LIVERPOOL).

In our article opposite, a few further notes may be of interest. Lady Iveagh some years ago became Chairman of the Women's Unionist Organisation. When Lord Iveagh founded a centre (disbanded at the outbreak of the war) for young men intending to settle in Canada, she founded a similar centre for women to fit them to make homes for husbands or brothers going to distant parts of the Empire.—The Hon. Mary A. Pickford during the war worked for the Y.M.C.A. canteens in France, [Continued below.



MEMBER FOR SOUTHEAST IN THE LATE PARLIAMENT, AND NOW AGAIN CANDIDATE FOR THAT CONSTITUENCY: THE COUNTESS OF IVEAGH, C.B.E.



EX-PARLIAMENTARY SECRETARY TO THE BOARD OF EDUCATION: THE DUCHESS OF ATHOLL, D.B.E., LL.D., EX-M.P. AND CANDIDATE FOR THE KINROSS AND WESTERN DIVISION OF PERTH AND KINROSS.

[Continued.]

and later was appointed a temporary (unpaid) Factory Inspector. In 1917 she joined the Historical Section of the Committee of Imperial Defence, and worked for over four years in the preparation of the official Naval History of the War.—Miss Margaret Beavan was the first woman Justice of the Peace in Liverpool, and one of the first five women in England appointed Magistrates.—Miss

Kingsmill Jones was educated at Alexandra College, Dublin. She was elected to the Manchester City Council for the Ardwick Ward in 1921, and represents the Council on the Lancashire Asylums Board and is Chairman of the Milk Control Board.—Mrs. Helen Shaw is the widow of Major E. P. Shaw, who was killed at Festubert in 1915, while second in command of the 6th Cameronians.

The World of the Theatre.

By J. T. GREIN.

MISS MARY NEWCOMB.—JOHN VAN DRUTEN'S LATEST PLAY.

MISS MARY NEWCOMB, the American actress who came a few months ago to London (unknown to our public, although she ranks high in the States) in "Jealousy," made a great impression by her distinction, her emotional power, and her perfection of craft. Her subsequent appearance in "The Infinite Shoeblack" has not only confirmed

this impression, but impels the reflection that actresses equipped as she is are rare—not to say non-existent—on our stage among the younger generation. We have, of course, Marie Tempest, Ellis Jeffreys, and Helen Haye, who magnificently fill the parts which the French call *grandes coquettes*—that exalted mixture of comedy, pathos, and aristocratic grace. But these are actresses who excel in characters representing the "woman of forty," whereas Miss Newcomb's art is essentially that of the heroine who stands midway between adolescence and the approach of middle age. At one time, during the palmy days of the actor-managers, we had a fair array of such actresses who, like Rosina Filippi, could shine in a homely part in a cottage as well as in a Court scene; but, try as I will, I can only see two English actresses of the present day who can vie with Miss Newcomb in her combination of *savoir faire* and impressiveness—and they are Miss Edith Evans and Miss Gladys Cooper. All the others that pass in review through my mind are either too young or too simple—I would not say *bourgeois*: too prone to let us know what efforts they make to appear mistresses of technique and graces as to the manner born. For Miss Newcomb's way is quite peculiar. She prepossesses at her very appearance. She is beautiful; she has that indefinable thing, sex-appeal; she is a credit to her dressmaker—whether her raiment be shabby-genteel (as in the first act of "The Infinite Shoeblack") or exquisite *toilette de soirée*, or à mere cotton dress, as in the third. She knows how to don a costume and how to attune her manner to her garb. In this play she is, by turns, the typical light-o'-love woman, the great lady, and the maternal woman whose every gesture and word mark domesticity. Besides, she knows how to graduate her emotion.

It is extraordinarily difficult to convey to those who have not seen Miss Mary Newcomb act exactly where she is different from all English actresses who essay similar parts. It is as difficult as to define the difference between a well-bred woman and a great lady born. Yet there is no gainsaying that her performances have created the same effect on the public and the critic alike. She is by no means exotic—she has not even an American accent, except in scarcely noticeable inflections. In all her ways she reminds us of Englishwomen who are leaders of society, who possess a certain *je ne sais quoi* which acts like magic, which dominates and influences others, which renders a gesture a gracious command. I am not sure that this form of art—for that it is—can be taught, for it demands an innate gift vouchsafed to few. But certainly it should be cultivated, not only at the various Academies, but also by the producers, who far too often pay no attention to the deportment of their players. In former days—the Second Empire days of the grand style—the education of *grandes coquettes* was a special feature at the Conservatoire of Paris; and there was a time at the beginning of this century when the French stage abounded in great ladies, albeit they often were not great actresses. But here, where casting is governed by type, which is often a mere outward adornment without inwardness, I see no attempt to mould promising material—frequently apparent in the chorus of musical comedy—into ladies of quality; some of our best young actresses

play and remain *bourgeoises*—with good manners, I admit, but without that combination of feeling and *finesse* which is the secret and the fascination of Miss Mary Newcomb's rise to fame in our midst.

I shrewdly suspect that Mr. John van Druten, in "After All," produced by the Three Hundred Club

and the happy home of the daughter who, in defiance of her parents, had a liaison with a married man, and, in the end, lived in happy wedlock with him and had children—I think that here is a plea for the trial marriage. It is never expressed in so many words by any of the characters, but the facts reveal the plea with a collateral undercurrent that, with experi-

ence, the revolutionary of yesterday is likely to become as conventional as his parents before him. This applies to the daughter of the Thomas family. When she had that liaison she was all for freedom; when she had settled down in a well-ordered home of her own, there were indications that she would become just like her mother. In contrast, the son married a woman with whom he could easily have had a passing affair; she taunts him with it when she is bored by the regularity of life—and the consequences were fatal. Had these two known one another more intimately, they would never have tied a most uncongenial knot.

Mr. van Druten works out all these phases with great *savoir faire*, with close and tense observation of life; he moulds his characters humanly, and their speech is in perfect harmony with their *milieu*. The first act—in which the conflict between parents and children begins; in which people troop in who are true and amusing specimens of conventional life—is a masterpiece. The scenes after the father's death, in which the mother tries to keep her son at home and under her wing, as the daughter of stronger mettle had long since gone to live

with or near her lover, are poignantly real in depicting the inexorable march of the times, the loneliness that is likely to come to all when the young go their own ways, and the great house to which the widow clings is devastated by it.

But Mr. van Druten, bent on writing a chronicle-play, has not sufficient material, it appears, to keep the drama up to the level of the first act, and for half the second he has to fill in space with scenes that are irrelevant or too much spun out. And, like a bolt from the blue, without any preparation, he springs upon us the marriage of the son and his unhappiness—an act vivacious enough in parts, but immaterial to the main action except as a sidelight. This leads, again, to a somewhat obvious upholstering of the third act, and so we feel that there is a certain incongruity of structure in the evolution of the play—notably that the son's marriage was never indicated before its surprising advent. This unevenness of balance, I fear, will damage the play's chances of survival. Before it can go further it will have to be overhauled, and the difficulty will be how to do it. I, for one, would eschew the whole of the Chelsea scene—poignant and magnificently acted as it is by Mr. Richard Bird and Miss Elissa Landi. For the gravamen of the whole play lies in the "after all" of the happy union of Miss Thomas with the man who was her lover; in her utterance that she "may have lost her virtue but not her self-respect"—her defence therefore of an illicit alliance which leads to a perfect bond because both parties knew one another so well that they would "after all" be happy ever after. Despite its faults, the play is a fascinating essay on Mr. van Druten's part, and one that proves once more that he is a playwright born, and one who strives to be original at all cost and risk.

I wish I could say all I would about the acting. The ensemble marshalled by Miss Auriol Lee, Mr. van Druten's faithful producer, was a model of selection as well as unison. Miss Norah Balfour, welcome after a long stay in America, was superb as the rebellious daughter; Miss Helen Haye and Mr. Frederick Lloyd also as the parents; and Miss Muriel Aked, as an old aunt, raised the commonplaces of conversation which she had to utter to gems of unconscious humour.



MISS CLEMENCE DANE'S NEW PLAY, "MARINERS," AT WYNDHAM'S THEATRE: (L. TO R.) MISS SYBIL THORNDIKE AS MRS. COBB (THE RECTOR'S WIFE), MISS LOUISE HAMPTON AS MISS ANN SHEPPERLEY, AND MISS ALISON LEGGATT AS HER NIECE, JOAN SHEPPERLEY.

The interest of "Mariners" turns on the tempestuous character of the Rector's wife, who makes his life a misery, and the revulsion of feeling she experiences after his death, when an elderly spinster (Ann Shepperley) reveals her secret love for him, and reproaches the widow. Miss Shepperley's niece, Joan, finds in these conjugal troubles an object lesson that guides her in her own marriage problem.



"THE GAREY DIVORCE CASE," AT THE COURT THEATRE: MISS ISABEL JEANS AS THE SUSPECTED WIFE AND MR. CHARLES CARSON AS THE SUSPICIOUS HUSBAND.

Peter Garey, returning home unexpectedly from Paris, meets his wife arriving at their flat before breakfast time in evening dress. Dissatisfied with her explanation, he makes enquiries that lead to the Divorce Court, which is represented in a dramatic scene.

and the Stage Society, his first sponsors, intended to give us something more than, on the whole, a very interesting family chronicle. I think that underneath the picture of the three households—the extremely conventional Kensingtonians; the *ménage d'artistes* in Chelsea of the son and a cabaret-singer;

THE BRITISH OPEN GOLF CHAMPIONSHIP: AMERICA 1ST, 2ND, AND 3RD.



THE PUBLIC INTEREST IN THE CHAMPIONSHIP, WHICH WAS WON BY WALTER HAGEN (U.S.A.) FOR THE SECOND YEAR IN SUCCESSION AND FOR THE FOURTH TIME: THE CROWD STUDYING THE BIG SCORE-BOARD.



THE BRITISH PLAYERS WHO RETURNED THE BEST SCORE FOR THIS COUNTRY: ABE MITCHELL, WHOSE TOTAL WAS 300, IN PLAY WHILE ALLISS, WHOSE TOTAL WAS THE SAME, LOOKS ON.



THE WINNER, AND PLAYER OF THE MUIRFIELD RECORD ROUND OF 67, WITH THE MAKER OF THE SHORT-LIVED RECORD OF 69: HAGEN (L.), WITH P. ALLISS.



THE MOVING BALL SHOWN IN THE PHOTOGRAPH AS A WHITE STREAK ABOVE THE POINT OF IMPACT: WALTER HAGEN GETTING OUT OF A BUNKER AT THE FOURTH.



THE AMERICAN GOLFERS WHO FINISHED IN THE FIRST THREE PLACES: LEO DIEGEL, WHO WAS THIRD, WITH 299; JOHNNY FARRELL, WHO WAS SECOND, WITH 298; AND WALTER HAGEN, WHO WAS FIRST, WITH 292 (LEFT TO RIGHT).



A SCENE THAT RIVALLED ONE IN "GREEN GRASS WIDOWS," THE FILM THAT FEATURES HIM AS HIMSELF: WALTER HAGEN WRITING AUTOGRAPHS FOR ADMIRERS AT MUIRFIELD.



THE AUTOGRAPH-GIVING SCENE IN THE WALTER HAGEN FILM, "GREEN GRASS WIDOWS": HAGEN AUTOGRAPHING GOLF BALLS FOR "FANS," DURING THE GOLF TOURNAMENT OF THE SCREEN PICTURE.

Walter Hagen, of the United States, won the British Open Golf Championship, at Muirfield, on May 10, for the second year in succession and for the fourth time. His performance was astonishing. His total was 292; and his 67, it may be added, set up a new record for the Muirfield course, on which Alliss had just done a 69! The final scores were: Walter Hagen (U.S.A.), 75+67+75+75=292; J. Farrell (U.S.A.), 72+75+76+75=298; L. Diegel, (U.S.A.),

71+69+82+77=299; Abe Mitchell (St. Albans), 72+72+78+78=300; and P. Alliss (the British professional who is engaged at Berlin), 69+76+76+79=300. Then came five Americans. As to one of the photographs on this page, it is interesting to note how close a relationship there is between the scene during the Championship when Hagen was giving autographs, and the scene of the same subject in the film, "Green Grass Widows," in which the great golfer is featured.

BOOKS OF THE DAY.

MAN is an organising animal, like some of the insects, but he has not yet succeeded in devising a political and social organisation to satisfy everybody. Perhaps he never will. History records a series of patchy civilisations that established various forms of authority, each in turn displaced or overthrown. It is an alternation of rule and rebellion. No sooner does one type of power prevail than its imperfections produce a crop of discontent. Even in our own fortunate isle, some of us are always "agin' the Government"—be it Conservative, Liberal, or Labour. That is half the fun of a General Election. Philosophers devoid of partisan fervour may say, with the poet—

For forms of government let fools contest;
Whate'er is best administer'd is best.

But this idea postulates, at least, some kind of administration, and it is hard to imagine a satisfactory social system completely free from control. Yet anarchists have died for their opinions!

It has sometimes been suggested that anarchy might work in a society of angels, but that most human beings are at present too much like devils to dispense with discipline. The accepted authorities on angels, however, do not describe them as dwelling in a state of anarchy. Some, for instance, were Archangels; and they, in turn, were not wholly irresponsible. There was rule in Heaven; and there was also rebellion (*vide* "Paradise Lost"). Now, in all rebellions, it generally happens that the innocent, or the indiscreet, suffer with the guilty. Such is the basic idea of a story that starts with a new version of Satan's revolt, namely, "THE LOVE OF THE FOOLISH ANGEL." By Helen Beauchamp. With Decorations by Edmund Dulac (Collins; 7s. 6d.). This is the work selected to receive the first *imprimatur* of the lately formed Book Society, whose aim is to provide a golden thread of guidance amid the bewildering mazes of modern literature. It is an imaginative novel of singular beauty and power, wherein the author of "The Green Lacquer Pavilion" handles an original theme affording still greater scope to her unique talent for fantasy.

The hero begins as an angel, develops into a devil, and is finally transformed into a man; not but what, both in his angelic and demoniac forms, he seems curiously human, especially in his hero-worship and his love affairs. As a devil, in particular, he is very amiable, and very amorous. It is a fine achievement to have invented such a composite being, and to have rendered the plot plausible by preserving throughout an appropriate style and atmosphere, without any lapses into bathos or incongruity. The book is a *tour-de-force* in constructive imagination. Moreover, it has a historical interest as a vision of life in Syria, under Diocletian, in the days of the early Christians and of the pagan sorceries and orgies that surrounded them.

According to one character in the story—a travelling preacher—it was Satan's pride in his musical genius that brought about his fall. Earthly music, in like manner, tends to evoke a strain of magniloquence among the devotees of a human master. Examples occur in "BEETHOVEN THE CREATOR." By Romain Rolland. The Great Creative Epochs: 1. From the *Eroica* to the *Appassionata*. Translated by Ernest Newman. With thirty full-page illustrations (Victor Gollancz; 30s.; also in a limited edition of fifty-five copies at £5 5s.). The present volume, it is pointed out, must not be confused with the author's youthful study of the composer, published many years ago, but is the first part of a great work representing a lifetime of musical experience. "Only now," declares M. Rolland, "do our eyes clearly perceive the definite contours of the imperial figure that was our *Ecce Homo*. Each great epoch of humanity has its own, its Son of God, its human archetype, whose glance, whose gestures, and whose Word are the common possession of millions of the living." Such is the tone of an eloquent and inspiring tribute to the king of musicians. This volume, which may be followed by others, ends at a point in Beethoven's career where the author perceives in his music, for the first time, certain "demoniac elements."

While M. Rolland disclaims a biographical purpose, his work is by no means all rhapsody, and he gives a good deal of personal detail about his hero, especially in the appendices, which fill about a third of the whole book. Physically speaking, it is rather on the ponderous side, and it is a little troublesome to read continuously owing to the numerous references to notes in the appendix and to the illustrations being numbered instead of titled. How the spirit of rebellion finds expression in Beethoven's music appears in M. Rolland's impassioned description of the *Eroica*. Thus—"The voice of Death is drowned in the roars of Joy, in the rush of the Revolution mob, demolishing the Bastilles and leaping over the tombs."

I don't know whether the author of "Aurora Leigh" can be classed with the literature of revolt, but at any rate she denounced the social injustice and industrial cruelty of her time, as in "The Cry of the Children," and in her private affairs she rebelled (by eloping) against the domestic tyranny of a cast-iron Victorian father. Her life story is told anew, with great ability and charm, in "ELIZABETH BARRETT BROWNING": A Portrait. By Isabel C. Clarke, author of "Haworth Parsonage: A Picture of the Brontë Family." Illustrated (Hutchinson; 12s. 6d.). Elizabeth Barrett's famous correspondence with Robert Browning, which led to their marriage, originated through the exigencies of publishing. Additional pages were required to equalise in length the two volumes of her poems issued in 1844, and she hastily added 140 lines to "Lady Geraldine's Courtship," introducing Browning's name. "It was probably on the strength of it," we read, "that he ventured to write her that first and highly significant letter." In the course of a journalistic career, I have often had

of movement, as in her miming of the Valkyries. "The sudden cessation of physical motion had the overwhelming effect that Beethoven and Wagner now and then make, not with their music, but with a pause in it." This ecstasy of movement expressed in her statuesque attitudes is wonderfully portrayed in some of Mr. Arnold Genthe's exquisite photographs, of which she herself wrote: "He has taken many pictures of me, which are not representations of my physical being, but representations of conditions of my soul, and one of them is my very soul indeed." Mr. Max Eastman calls Isadora Duncan "a revolution in dancing," and speaks of her dancing as "an event in the history of life."

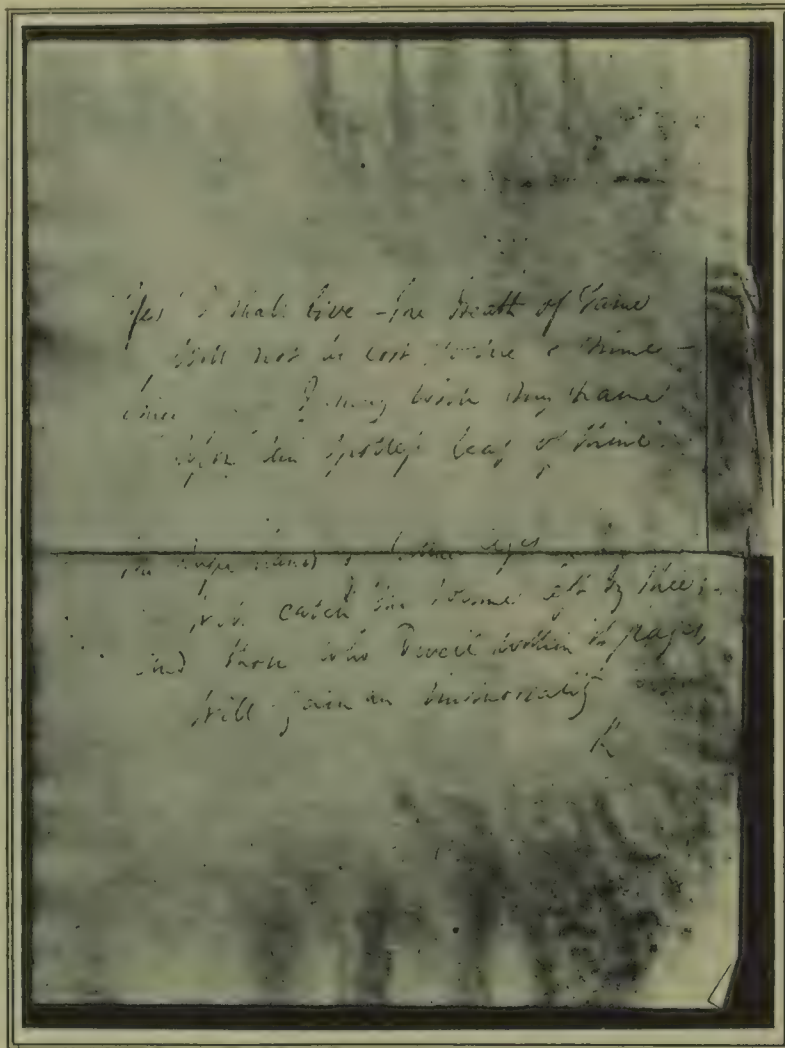
I revert for a moment to the other book to recall a dramatic incident at her funeral in Paris. In the Rue de Rivoli the *cortège* met two battalions of the Chasseurs Alpins "on their way to guard the American Legion procession from interference by Communists and radical sympathisers of Sacco and Vanzetti." The soldiers saluted, "all unknowing that the corpse being saluted was once as passionate a sympathiser for Sacco and Vanzetti as any likely to trouble the parade." Her funeral music included a Beethoven Andante and "Eleonora Duse's favourite song, the song she had sometimes sung for Isadora at Viareggio: Beethoven's *In Questa Tomba Oscura*."

Mention of the funeral incident introduces a book of intense poignancy—"THE LETTERS OF SACCO AND VANZETTI." Edited by Marion D. Frankfurter and Gardner Jackson. With a Frontispiece (Constable; 7s. 6d.). This book, described as "the only true story of the most sensational trial of modern times," contains letters written by the two men during the seven years (1920-27) of their imprisonment, together with an account of the case and of their execution. The publication is sponsored by an international committee consisting of Benedetto Croce, John Dewey, Theodore Dreiser, Maxim Gorki, Horace M. Kallen, Sinclair Lewis, Romain Rolland, Bertrand Russell, H. G. Wells, and Stefan Zweig.

That Greek art which influenced Isadora Duncan is the subject of a historical and critical treatise of great value entitled "CLASSICAL SCULPTURE." By A. W. Lawrence. Illustrated (Cape; 15s.), and some of the numerous photographs provide material for an interesting comparison with the famous dancer's attitudes. The author of this scholarly and well-written work has been a student at the British Schools of Archaeology both in Athens and Rome.

Among other books on art subjects recently to hand, I must mention two volumes of beautiful colour reproductions published by The Studio, Ltd. One belongs to the Masters of Colour Print series, and is entitled "P. L. DEBUCOURT." An Eighteenth-Century French Colour Printer. With Introduction by Malcolm C. Salaman (5s.). The other, "RICHARD PARK BONINGTON." With Introduction by G. S. Sandilands (5s.), is a volume in the series, Famous Water-Colour Painters. The plates in both these books are really delightful specimens of colour-printing. In black and white reproduction the same publishers have attained equally fine effects in a new addition to Modern Masters of Etching, entitled "MICHAEL OSBORNE, R.A., R.E." With Introduction by Malcolm C. Salaman (The Studio; 5s.). These last three books are giants in size compared with a dainty series of shilling booklets (also issued by The Studio) called "THE WORLD'S MASTERS," each containing twenty-four reproductions of pictures. The two latest numbers both deal with men who were revolutionaries in painting—El Greco and Cézanne. A charming souvenir of a famous American artist whose work was well known to our readers is "A LITTLE BOOK OF LONDON." By Joseph Pennell. A new edition (Peter Davies, Ltd.; 2s. 6d.). It contains twenty-five of the late Mr. Pennell's well-known etchings, reproduced on a small scale—too small, I think, for some of the subjects, but in others quite effective.

Finally, I will mention briefly an interesting little book which, in another sphere of thought, seeks inspiration from the past for improving the present, namely, "ERASMUS THE REFORMER." A Study in Re-Statement. By L. Elliott Binns, D.D. (Methuen; 5s.). Erasmus, the author suggests, has a valuable "message" for us to-day. As a friend of Colet, the founder of St. Paul's School, he may be said to belong to the story of English education, in which, as Mr. Baldwin lately explained, a new and inspiring chapter is now being written. Yet I wonder what the "boy in the street" would say if suddenly asked who Erasmus was? Perhaps he might perpetrate a "howler," and associate him with a certain brand of soap! C. E. B.



A PAGE OF KEATS MANUSCRIPT SOLD FOR £2800: UNPUBLISHED VERSES FROM SIR JOHN BOWRING'S AUTOGRAPH ALBUM.

These hitherto unpublished verses by John Keats, written probably about three years before his death, and signed "K," are here reproduced in facsimile from a small sheet of manuscript containing on the back a transcription (also in his own hand) of his famous "Sonnet to Sleep." It is a leaf from an autograph album kept by his friend Sir John Bowring (1792-1872), the noted linguist, writer, and traveller, and lately belonging to Major J. F. E. Bowring, of Icklingham Hall, Bury St. Edmunds. The manuscript was sold for Major Bowring, by Messrs. Puttick and Simpson, on May 9, and was bought by Mr. W. T. Spencer for £2800.—(Photograph by Courtesy of Messrs. Puttick and Simpson.)

to make hurried additions to my own works, but never with such fateful results!

Decisively among the rebels may be placed that great-hearted modern pagan commemorated in two books now before me—namely, "ISADORA DUNCAN'S RUSSIAN DAYS, AND HER LAST YEARS IN FRANCE." By Irma Duncan and Allan Ross Macdougall. Illustrated (Victor Gollancz; 15s.); and "ISADORA DUNCAN." Twenty-four Studies by Arnold Genthe. With a Foreword by Max Eastman. (Mitchell Kennerley, New York and London; 16s.) The first of these books covers a period from 1921, when her now famous autobiography broke off, to her tragic end at Nice two years ago. She had herself planned a book to be called "My Bolshevik Days," but fate forestalled her. In offering as a substitute a fascinating "outline" of her last six years, the two collaborators express a modest hope "that their incomplete work may be of some documentary use to the future historians of America's greatest woman genius."

Her dancing had strangely different effects on different minds. Maxim Gorki, for instance, remarked once that "she impressed him as a woman trying to keep warm." Contrast with this the enthusiasm of Mr. Ernest Newman, who wrote: "What she gives us is a sort of sculpture in transition." Her very stillness, he declares, was eloquent

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A FLOATING EXHIBIT AT SEVILLE: AN EXACT REPLICA OF THE "SANTA MARIA," IN WHICH COLUMBUS DISCOVERED THE BAHAMAS, CUBA, AND HAITI DURING HIS FIRST GREAT WESTWARD VOYAGE IN 1492.

The Ibero-American Exhibition at Seville was opened on May 9 amid scenes of great splendour. The King and Queen of Spain occupied thrones in the centre of a semi-circle of arcades flanked by tall and graceful towers, and presided at the ceremony, surrounded by a brilliant Court. The Archbishop of Seville first blessed the proceedings, and the Director of the Exhibition, Señor Cruz Condé, then delivered an Address, which was conveyed by loud-speakers to the whole assembly. He claimed that since October 12, 1492, the date of Columbus's land-fall, there had been no greater day in the history of America than this, when the flags of more than twenty free nations were flying beside that of Spain in the ancient home of their race. King Alfonso, in a loud, clear voice, then proclaimed the Exhibition open. Massed bands played, cannon thundered, and a choir of 800 voices sang a special hymn. During the next few days, the King opened ceremonially twelve pavilions representing countries of North and South America. At the opening of the Argentine Pavilion, the Marques de Estella said that King Alfonso and Queen Victoria were the Ferdinand and Isabella of modern Spain.



THE OPENING OF THE GREAT IBERO-AMERICAN EXHIBITION AT SEVILLE: A MARCH-PAST OF TROOPS BEFORE THE KING AND QUEEN OF SPAIN (SEEN ON A DAIS IN THE CENTRE BACKGROUND).



HAILED AS "THE FERDINAND AND ISABELLA OF MODERN SPAIN": KING ALFONSO AND QUEEN VICTORIA, WITH TWO DAUGHTERS, AT THE OPENING OF THE SEVILLE EXHIBITION.



A 25,000-TON GERMAN BATTLE-CRUISER UPSIDE DOWN TOWED BY TUGS: THE SALVED "SEYDLITZ" PASSING UNDER THE FORTH BRIDGE.

The great German battle-cruiser "Seydlitz," one of the fleet scuttled at Scapa Flow, was brought to the surface by a remarkable feat of salvage. Floating upside down, with huts built on her upturned hull, and her propeller shafts showing, she was recently towed southward to Rosyth. Our photograph was taken from the Forth Bridge.



THE DUKE OF CONNAUGHT INSPECTING THE KING'S BODYGUARD OF THE YEOMEN OF THE GUARD: A PICTURESQUE SCENE IN THE GROUNDS OF ST. JAMES'S PALACE.

The Duke of Connaught, who recently returned to England from the Riviera, inspected the King's Body Guard of the Yeomen of the Guard, on May 10, in the grounds of St. James's Palace. The Yeomen are all veteran soldiers, like the Duke himself, who is nearly eighty, and he spoke to every one of the men on parade, who numbered about ninety.

"THE GREY WOLF EATING THE EARTH."

BEING AN APPRECIATION OF

"TAMERLANE THE EARTH SHAKER." By HAROLD LAMB.*

(PUBLISHED BY THORNTON BUTTERWORTH.)

"TERRIBLE as an army with banners" was Tamerlane, Lord of Samarkand; *Timur i Leng*, the lame Timur. When the double set of chess-men had been lain aside, when armour had been donned and the saddle-drums had sounded, when lance was couched and bow-string twanged, when sword slashed and mace crashed against mail, when glass club-head shed flaming naphtha, when scaling ladder leant against breached wall, when missile was hurled from engine and there was sapping beneath strongholds, when the ride was long and desperate, he was ruthless and remorseless, the oriental despot of his

towers along the main avenues. In this way died seventy thousand or more of the people of Isfahan."

Into Samarkand rode a courier—"Victory! Our Lord has conquered!" Others came with fuller news. . . . "Before meeting the Sultan of Delhi, the Tatars had massacred, they said, a hundred thousand captives. They had broken the army of India in battle, and had taken Delhi."

At Sivas "four thousand Armenian cavalymen who had harassed the Tatars were buried alive in the moat."

At Smyrna the ships of the Knights from Rhodes were greeted gruesomely by the foe in the citadel. "The head of a slain crusader was placed in one of the catapults and shot into the nearest galley. The Christian fleet drew off and the Tatars abandoned Smyrna, leaving behind them as a monument two pyramids of heads."

So the story unfolds itself—the blood-soaked saga of the last of the Conquerors, "the grey wolf eating the earth." "In the European pageantry of kings, Tamerlane has been given no place; in the pages of history there is only a fleeting impression of the terror he aroused. But to the men of Asia he is still *The Lord*."

It could not well be otherwise. "Timur, in common with Genghis Khan, had that strange genius for war that made them appear supermen. Much as we admire the campaigns of a Caesar, the exploits of a Hannibal, or the inspired strategy of a Napoleon, upon reflection it is becoming clear that these two conquerors from Asia are, with Alexander, the masters of war upon the stage of the world. Their feats of arms may have been duplicated by others in miniature, but never upon the earth as a whole." Theirs was the far-flung "hunting-line"; theirs were the warriors who were hawks striking down their prey, not crows feeding upon the table crumbs; to them came chiefs surrendering, with their swords around their necks; with them were wandering fighters, *kazaks*, the Cossacks of to-day, and tried regulars; women danced for them in fear and in lechery; men bent the knee and bowed the neck.

"The Lord Don Henry, by grace of God King of Castile, dispatched to Tamerlane as envoy the good knight, Ruy de Gonzales Clavijo. And Clavijo, following the conqueror to Samarkand, returned to report in his own way who Tamerlane was. 'Tamerlane, Lord of Samarkand, having conquered all the land of the Mongols, and India; also having conquered the Land of the Sun, which is a great lordship; also having conquered and reduced to obedience the land of Kharezm; also having reduced all Persia and Media, with the empire of Tabriz and the City of the Sultan; also having conquered the Land of Silk, with the land of the Gates; and also having conquered Armenia the Less, and Erzerum, and the land of the Kurds—having conquered in battle the lord of India and taken a great part of his territory; also having destroyed the city of Damascus, and reduced the cities of Aleppo, of Babylon, and Baghdad; and having over-run many other lands and lordships, and won many battles and achieved many conquests, he came against the Turk Bayazid (who is one of the greatest lords of the world) and gave him battle, conquering him and taking him prisoner.'"

Enough for a complete College of Heralds—but not for Timur. At sixty-nine, half blind, knowing that his life was near its end, with vibrant voice he commanded his last advance. He would cross the homeland of his ancestors and the wall of Cathay. It was the beginning of Winter, but he would not wait for the Spring. At Otrar he sheltered, planning to go forward with the first warmth.

"And as he had ordered, the army took the road again in March, 1405. The standards were lifted and the great drum roared, the regiments were drawn up on the plain for review. The lords of divisions assembled their musicians for the nightly salutation to the Amir, while the pipes shrilled and the drums echoed the thudding hoofs. But it was a salutation to the dead. . . . The low wailing of the women could be heard. Into the chamber advanced the servants of the Church. *God is one. There is no God except the One*—"

With the departing Timur went Dominion. In Samarkand "if you ask the mullah in the tattered robe and the white turban who Timur was, he will reflect, while the candle flickers in his thin fingers. And very probably he will say: '*Tura*, I do not know. He lived before my birth, and before the birth of my father. It was a long time ago. But, verily, he was *The Lord*.'"

And yet that mullah sits in the tatters of the city that was Imperial Timur's, the outward and visible sign of the second man within him—the man who could love truly and forgive freely, be merciful, befriend, and beautify.

How unlike the first, this second, almost secret, man! He it was who made Samarkand "*Gok-kand*," the Blue City. "Even the colour of the city changed, because blue was the favourite colour of the Tatars—being the hue of the limitless sky and the deepest water and the highest mountain ranges. Timur had seen the glazed blue tiles of Herat, and instead of the dull clay brick, his new buildings gleamed forth in façades of turquoise threaded through with gold and white lettering."

"For ten years no breath of war had disturbed the city of Samarkand. And in ten years, under the impetus of Timur's will, much had been done. He had taken a Samarkand of sun-dried clay and brick and wood and

made of it a Rome of Asia. He had adorned it with whatever pleased his fancy in other lands; he had peopled it anew with captives, and installed within it the scientists and philosophers of his conquests. Every victory had been commemorated by a new public building; the scholars had been provided with academies and libraries, and the artisans with guilds in the trading centres. There was even a menagerie for strange beasts and birds, and an observatory for the astronomers." There was the Palace called Heart's Delight, with paintings cunningly contrived by Chinese and Persians and Hindus; there, a pavilion built for plays and festivals; there, the Courts of the Imperial women.

There, too, was the great mosque, the King's Church; and there rose those "pomegranate" domes which Timur copied from a tomb in Damascus, domes destined to inspire that of the Taj Mahal and those of the palaces of the Moghuls and to be seen on every church in Russia.

And there, need it be said? was the arsenal, which was also the treasury and a laboratory. "It houses collections of fine and odd weapons, and the drafting room of the engineers, with tables covered with models of catapults, mangonels, and fire-throwers—counter-weight and torsion, both. Here are the rooms where swordsmiths weld and test new blades, and a thousand captive artificers work steadily upon helmets and body armour alone. At this time they are perfecting a light helmet with a broad nasal piece that can be pulled down to guard the face or thrust up out of the way."

"Within the treasury it is not permitted to go, but not far away is the Hermitage, a kind of den and curio house of white marble near the animal park where Timur sleeps at times. In the courtyard stands a tree that flashes in the sun—its trunk gold, its branches and leaves worked out of silver. But the fruit! Hanging from the boughs are lustrous pearls and selected precious stones of every colour shaped like cherries and plums. Even birds are there, of red and green enamel upon silver, their wings extended as if they were pecking at the fruit. Inside the treasury building is a miniature castle with four towers, encrusted with emeralds. These are toys—things of fancy, but symbolic of the wealth that lies at hand."



"THE EARTH SHAKER": TAMERLANE—TIMUR I LENG, TIMUR THE LAME—PAINTED DURING HIS LIFETIME.

The painting shows the Amir when he was about fifty.

Reproduced from "Tamerlane the Earth Shaker," by Courtesy of the Publishers, Messrs. Thornton Butterworth.

age and generation; energy incarnate, lusting for lands and loot, avid for ravage and revenge, of subtle wisdom and steel will, a fierce, reckless liver as ready for single combat as to unroll the carpet of feasting and unseal the wine-jar of intoxication.

"The warriors of Takrit were divided among the Tatars and put to death. Their heads were cut from their bodies, and of the heads two pyramidal towers were built, cemented with clay from the river. Upon the foundation stones of the towers this legend appeared: *Behold the fate of lawless men and evil-doers—although truth might have written, Behold the fate of those who opposed Timur's will.*"

At Baghdad it was the same. "A hundred and twenty columns were built of severed heads, and perhaps ninety thousand human beings perished."

"Only a hand that can grasp a sword may hold a sceptre."

Of the fighting with Toktamish, of the Golden Horde, it is written: "The chronicle says that a hundred thousand died in the battle and the flight; however this may be, the slaughter was great."

At Isfahan rallied to the cry "Ho, Muslimin" fell upon the enemy officers and rank and file, killing and mutilating. "Timur ordered a massacre, bidding every man of his army bring out the head of a Persian. . . . The slaying lasted through the day, and the unfortunates who had hidden in the darkness and fled from the walls were tracked through the snow the next morning and cut down. Many Tatars who wished to have no hand in the massacre bought heads from the soldiers. The chronicle relates that the price paid at first was twenty dog ducats, but that this fell to half a dinar when the quota was reached, and then to nothing at all. The grim trophies were at first piled on the walls, then made into



WEARING A SHOULDER YOKE: A CAPTIVE MONGOL KHAN.

This contemporary painting shows not only the shoulder yoke, but the girdled weapons and the high-heeled riding-boots of the Northerners.

Reproduced from "Tamerlane the Earth Shaker," by Courtesy of the Publishers, Messrs. Thornton Butterworth.

Mr. Lamb uses the present tense; but, alack, he writes of Samarkand as it was in the hours of Timur's glory—and of elephant-power and prisoner-power!

"And if you go to Samarkand you will notice a great dome rising above a grove of trees near the citadel. The dome is still blue in spots, and the sun gleams upon its fragments of turquoise tiles. The masonry of the walls is pitted with bullets fired by Russian rifles, and all the arches but one are down in ruins." In the inner chamber, "within a lattice work of stone, there are two cenotaphs, one white and one greenish black. The white tombstone

[Continued on page 872.]

* "Tamerlane the Earth Shaker." By Harold Lamb Author of "Genghis Khan, Emperor of All Men," etc. (Thornton Butterworth, Ltd.; 10s. 6d. net.)

THE LURE OF THE RIVER: A CHANGE FROM THE CONGESTED ROAD.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.) (SEE ARTICLE ON MARINE CARAVANNING, PAGE 883.)



FLOATING RIVALS TO THE MOTOR-CAR: TYPICAL RIVER CRAFT TO SUIT ALL TASTES AND POCKETS.

It is the opinion in many quarters that cruising in our coastal waters and on our rivers will increase enormously in popularity this summer, owing largely to the congested state of the roads, particularly during the week-ends. Enquiries made at numerous boat-building yards prove that there is a great number of orders in hand for boats of all descriptions. On this page are illustrated several types of popular craft, from the large roomy cabin-cruiser 45 feet in length, with a commodious saloon and cabins for owner, owner's guests, and crew, down to the little runabout driven by an outboard motor. The 45-ft. cabin-cruiser illustrated was built by Messrs. Taylor and Bates, of Chertsey. In between these

two craft come the popular and beautiful awning-covered river launch, the power-driven canoes, and the sports type runabouts. For those who require no other power than that supplied by their own muscles, there remain the ever-popular single and double scull skiffs, punts, canoes, and dinghies. For the folk that love speed there are the 120-h.p. speed boats that are now so very popular in America and will be a feature at many of our seaside resorts this summer. They can be purchased with the seats open to the sky or provided with a hood like that of a touring car, or, lastly, closed in like a saloon car, as illustrated above. They have a speed of 30 to 35 miles an hour.

THE WORLD OF SCIENCE.

HERONS' NESTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago it was my good fortune to spend a blissful hour or two in a wood surrounded by herons on their nests, of which, through my glasses, I could see every detail, save their contents. On such occasions I like to take note not merely of the

incubate the eggs, thus enabling these birds to escape, in large measure, from the "ties of domesticity" which in the most up-to-date "civilised" society are found to be so irksome! The shoe-bill is evidently enamoured of the "simple life."

That strange enigma, the flamingo (Fig. 1), neither goose nor heron, nor stork, is another eccentric nest-builder. This bird, in every one of the many species, heaps up a great pillar of mud with a hollow at the top for the reception of the eggs. It would seem that, as with the swallows and martins, saliva is used as a cement to hold the material together. It is indeed needed here; for the nest sooner or later will be surrounded by water, and a nice calculation has to be made as to how high this water will rise. During some years it does not rise at all, and as a consequence no eggs are hatched. But what explanation is to be given for the fact that sometimes large numbers of eggs are laid, promiscuously, over the ground, without the slightest preparation for their reception? My friend Mr. T. A. Coward, in his delightful "Birds of

them all. But here, perhaps, we have the foundation for a new departure in nidification, a reproduction of the fashion adopted by the shoe-bill. The experiment, however, is doomed to failure so long as the nesting area is normally flooded.

A famous libel action, it may be remembered, was tried some years ago over this matter of the nesting of the flamingo. Two distinguished ornithologists found themselves seriously at variance. I forget the details, but the matter turned on whether the bird sat astride its mud-pillar or whether it bent its legs under its body after the fashion of all other birds. One can hardly believe that anyone ever seriously believed in this "straddle-legs" position, but, as a matter of fact, it was at one time accepted as true.

Why do herons and flamingoes breed in colonies, while eagles and falcons will tolerate no neighbours



FIG. 1. ALICE'S "CROQUET Mallet": THE FLAMINGO—AN ORNITHOLOGICAL PUZZLE.

The Flamingo is something of an ornithological puzzle: neither goose nor heron, nor stork, but presenting peculiarities of all three. It feeds largely on "brine-shrimps" and other small crustacea, for the capture of which its beak has become strangely modified. Its nest is formed of a great mound of mud with a hollow at the top for the eggs.

variations in size and compactness which these massive structures present, but also to contrast them in my mind's eye with other customs of nest-building which obtain among other members of the great heron-tribe; and such contrasts are surprisingly great. But it is not enough to note that such differences exist. At any rate, I am not content to leave it at that. I want to know why? But I must admit that my curiosity is still unsatisfied. A complete answer to this query is probably beyond attainment; but, if as much zeal had been displayed in studying the daily life-history of these birds as there has been in stalking and shooting them, we should, I am convinced, now be in possession of some really surprising facts in this regard.

Regrets of this kind, however, are useless. We must make the most of the facts which have actually been collected. As a nest-builder (I reflected) the heron has not advanced far from the primitive stage—a mere platform of sticks, such as serves the wood-pigeon. The earliest pioneers in nest-building, far away in Jurassic times, began thus, when, to keep themselves off the damp ground, they devised this plan of depositing their eggs on such a bed. When, later, to avoid their enemies, they sought the safety of the trees, they had a ready means of fulfilling their parental instincts.

Now, what suffices the heron is good enough for practically all the rest of his tribe, as well as for his cousins the storks. But there are some singular exceptions, for which no explanation is forthcoming. Why, for example, should that remarkable African bird, the "Hammerhead," take the trouble to build a huge dome-nest of sticks, as much as six feet across, and with a roof strong enough to bear the weight of a man? No other member of the stork tribe builds after this fashion. The magpie alone among the crow tribe, and the quaker-parrot alone among the parrots, also build roofed nests of sticks. The labour spent thereon does not seem to be attended with any appreciable advantage, for the other members of their tribe get on quite well without such elaborate nurseries.

At the other extreme we have the case of that extraordinary bird, the Shoe-bill (*Baleniceps*) (Fig. 3) "nesting" in colonies in the swamps of the Nile, without taking any more care for the housing of the eggs than making a slight scoop in the soil, in which it will lay, it is said, as many as a dozen eggs. But here the ground, parched and hot, even though partially shielded by the dense jungle of reeds, helps to

the British Islands," vouches for this having happened in the Camargue, where, during one season, over 300 eggs were thus found scattered about like pebbles. It is significant to note that a few birds were seen "brooding" these apparently "dropped" eggs, though none was hatched. Indeed, a few days later the water rose and destroyed



FIG. 3. A BIRD WITH A STRONG DIGESTION: THE SHOE-BILL, WHICH EATS AN "ARMOUR-PLATED" FISH. The Shoe-Bill is to be regarded as a heron with a short neck and an enormous beak with a hooked tip. It lives on frogs, snakes, and other reptiles, and fish—among them the strange armour-plated "Bichir." The hard enamelled scales of this fish may, perhaps, have had something to do with the shaping of this remarkable beak. For a nest the shoe-bill is content with a slight hollow in the bare ground, though sometimes a few sticks are laid down.

Copyright Photographs by D. Seth-Smith.



FIG. 2. THE MOST BEAUTIFUL OF THE HERONS: THE SNOWY EGRET.

The Snowy Egret is perhaps the most beautiful member of the heron tribe. The long and fragile ornamental plumes are represented in many other species, including our own common heron, but in the egrets it attains to a splendour not found elsewhere. The nest of the egret is that of a typical heron—a platform of sticks.

of their own kind? The "herd-instinct," which some would invoke, has nothing whatever to do with the matter. All turns upon the question of food-supply. The bird of prey must seize upon, and hold against all comers, a "territory" large enough to ensure sufficient food for its family. That food is by no means abundant, and must be sought over a wide area. Where that food supply is assured and in abundance in the immediate neighbourhood of the nest, there is no need for annexing a territory, and colonies up to thousands of birds can be formed with impunity.

At first sight it might seem that the form of the beak might have some controlling effect on the form of the nest, but this is emphatically not the case. The heron and the crow build nests very much alike, though their beaks are very different. The swallow, the oven-bird, and the flamingo build mud-nests, but they display not the slightest resemblance in the fashion of their beaks. On the other hand, the form of the beak is determined very largely by the nature of the food, and sometimes the adjustment is very exact. In effect, the extraordinary beak of the flamingo performs the same functions as that of the surface-feeding ducks, aided, in both cases, by a large fleshy tongue.

But the flamingo, having to walk as he feeds, and having to bring his head down from a considerable height to the water, has to hold the lower jaw uppermost to catch the relatively large crustacea which form his staple diet. The duck can lay his beak flat on the water, and pass a large quantity through his jaws for the sake of the minute organisms which flow into it. But I have not sufficient space remaining to enlarge on this theme now. It is a good story that must be reserved for another occasion.

REMARKABLE FACTS ABOUT RADIUM: THE PRECIOUS SUBSTANCE NEEDED FOR THE NATION'S THANK-OFFERING.

PHOTOGRAPHS NOS. 1, 2, AND 6 BY COURTESY OF THE RADIUM INSTITUTE.



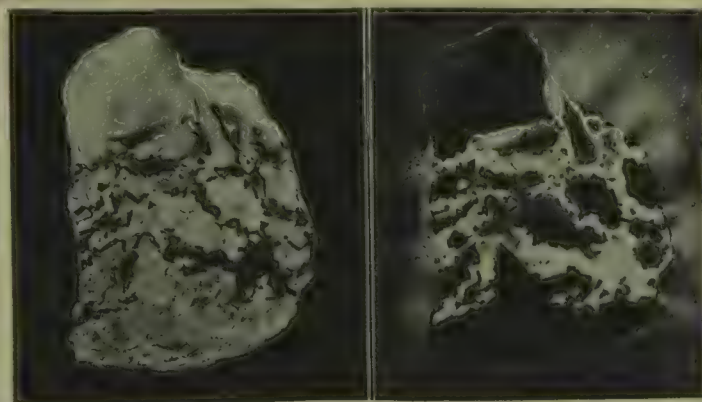
1. ORES CONTAINING RADIUM: (1) PITCHBLEND FROM CORNWALL; (2) CARNALITE FROM U.S.A. (IN BOTTLE); (3) WEATHERED PITCHBLEND FROM BELGIAN CONGO; (4) AUTUNITE FROM PORTUGAL; (5) PITCHBLEND FROM ST. JOACHINSTHAL.



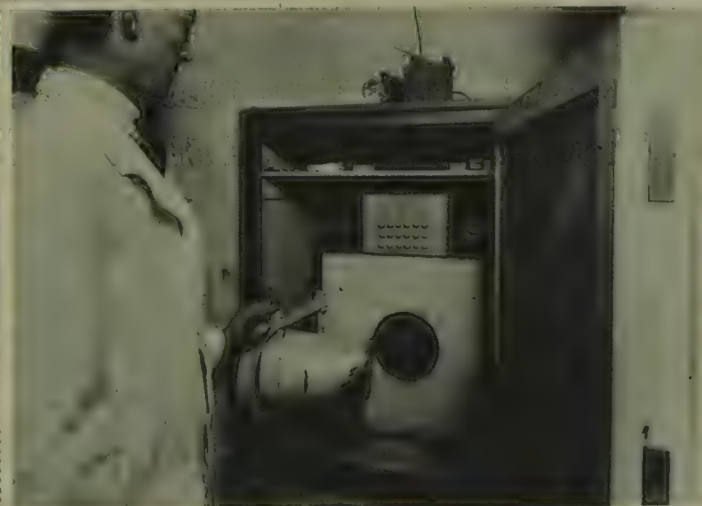
2. A SAFE AT THE RADIUM INSTITUTE, SHOWING LEAD BLOCKS HOLDING RADIUM NEEDLES. (THERE IS AT LEAST 4 INCHES OF LEAD BETWEEN ANY RADIUM NEEDLE AND THE FRONT OF THE SAFE.)



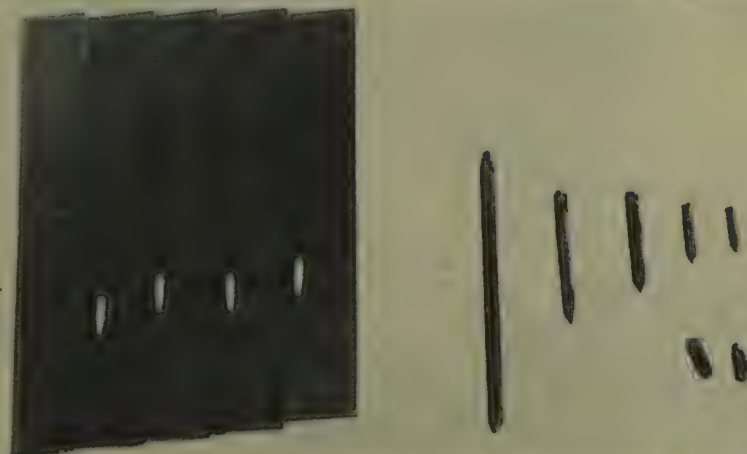
3. A SPOONFUL OF RADIUM, ENOUGH TO FILL THIS ORDINARY SALT-SPOON (SHOWN IN ACTUAL SIZE), WOULD BE WORTH £20,000.



4. I. A SLICE OF PITCHBLEND ORE FROM CORNWALL, CONTAINING RADIUM; II. RADIOGRAPH IMPRESSED IN THE DARK BY THE SAME, SHOWING LUMINOUS PITCHBLEND PARTS EMITTING RADIANT ENERGY.



5. A RADIUM SAFE AT THE MIDDLESEX HOSPITAL, SHOWING A MASSIVE LEAD BLOCK (RADIUM-CONTAINER) WEIGHING ABOUT A TON AND FITTED WITH A SWING DOOR.



6. MEDICAL INSTRUMENTS: (LEFT) PLATINUM "SEEDS" CONTAINING RADON, OR RADIUM EMANATION; (RIGHT) PLATINUM NEEDLES CONTAINING RADIUM, AND (BELOW) A NEEDLE SHOWING HOLLOW CENTRE TO CONTAIN RADIUM.



7. INDICATING THE IMMENSE AMOUNT OF MATERIAL (55 TONS IN ALL) REQUIRED TO EXTRACT A FEW CENTIGRAMMES OF ALMOST PURE RADIUM BROMIDE: OBJECTS REPRESENTING THE RELATIVE QUANTITIES OF ORE, CHEMICALS, AND WATER.

Radium is of special interest in connection with the Thank-Offering for the King's convalescence. By May 14 the total amount subscribed was £360,811, of which £180,191 was earmarked for the National Radium Fund, and £180,620 for King Edward's Hospital Fund and local hospitals. All contributions should be addressed to the Treasurer, Thank-Offering Fund, 103, Kingsway, London, W.C.2. Radium, which is a metal belonging to the group of alkaline earths—barium, strontium, calcium—emits Alpha, Beta, and Gamma rays. Alpha rays, with a velocity of about 10,000 m.p.h., are composed of material particles spontaneously charged with positive electricity. Beta rays consist of electrons *i.e.* (electro-magnetic particles spontaneously charged with negative electricity), and have a velocity of about 170,000 m.p.h. Gamma rays have the highest velocity (185,000 m.p.h.), and are the most penetrating of the three varieties. The high cost of radium is attributable to the enormous amount of work entailed by the processes of its extraction. For example, it has been stated that, to obtain

only a few centigrammes of almost pure radium, employing the methods based upon the researches of Mme. Curie (the discoverer of radium), one ton of ore, five tons of chemicals, and fifty tons of water were used. Extraction entails, firstly, grinding the ore; secondly, a long boiling with carbonate of soda, thereby converting the radium into salts; thirdly, a process known as "Fractionisation." At the present time radium costs £12 per milligramme; even a tiny heap on a sixpence is worth £12,000, and a saltspoonful would cost £20,000. Radium when used for therapeutic purposes is contained in "needles," "cylinders," "tubes," or "seeds," of various shapes and sizes. In certain cases the effects of the rays are controlled by placing the radium in a leaden tube with a section cut away to form a window, which is sealed with a panel of silver or lead half as thick as the rest of the tube. By placing the tube in a suitable position, lightly filtered radiations, and heavily filtered radiations (as controlled by varying thickness of the metal) are brought to bear on the affected part.

A ROMANTIC VILLAGE OF PROVENCE:

PHOTOGRAPH



A CAMPANILE KNOWN AS THE "LANTERN OF THE DEAD": AN INTERESTING EXAMPLE OF RENAISSANCE ARCHITECTURE AT LES BAUX.

THE CHAPEL OF THE WHITE PENITENTS IN THE PLACE DE L'EGLISE AT LES BAUX: A RELIC OF THE SIXTEENTH CENTURY.



Les Baux was lately the scene of a tragedy. On April 26, it may be recalled, the body of Miss Olive Branson, a cousin of Mr. Justice Branson, was found in a tank close to her cottage there. She had been shot dead with a revolver, which was also in the tank. At the inquest a verdict of suicide was returned, but inquiries led to definite signs of murder. On May 7 the manager and former owner of a small hotel, which Miss Branson had bought at Les Baux, was arrested on suspicion, and a gamekeeper who had acted as her outdoor servant, and discovered the body, was also interrogated. At the moment of writing the investigation of the case is still proceeding. Les Baux, as may be seen from our photographs, is a most picturesque and romantic spot, rich in historic memories and relics of medieval and Renaissance architecture—the last place, one would think, to be associated with a sordid crime. An excellent description of the village and its surroundings is given in Mr. Roy Elston's charming little travel book, "Off the Beaten Track in Southern France" (Bell). Referring to the former owners of the ancient chateau, whose

(Continued below.)



ONCE THE HOME OF A GREAT PROVENÇAL FAMILY RELATED TO THE ENGLISH ROYAL HOUSE: THE RUINED CHATEAU OF LES BAUX, CROWNING A PRECIPITOUS ROCK.



WITH A WINDOW INSCRIBED "POST TENEBRAS LUX, 1571": RUINS OF THE PALACE OF CHARLES DE MANVILLE AT LES BAUX.

THE PAVILION OF QUEEN JEANNE: A BEAUTIFUL LITTLE RENAISSANCE KIOSK ONCE USED AS A LOVERS' TRYSTING-PLACE BY THE PRINCES OF LES BAUX.



LES BAUX, RICH IN "RELICS OF ITS ANCIENT POWER"

BY YVON, PARIS.



"THE ENTIRE SITE OF LES BAUX IS COVERED WITH RELICS OF ITS ANCIENT POWER AND PROSPERITY": A GENERAL VIEW OF THE VILLAGE, WITH THE RUINS OF THE CASTLE ON THE TOP OF THE HILL, AND, IN THE DISTANCE, LOWER PROVENCE AND THE CAMARGUE.



THE ROMANTIC AND PICTURESQUE PROVENCAL VILLAGE OF LES BAUX SEEN FROM ANOTHER SIDE: A VIEW FROM THE VALLEY OF THE FOUNTAIN, SHOWING PART OF THE CASTLE RUINS AND SOME OF THE MODERN HOUSES BUILT ON THE TOP OF HIGH AND PRECIPITOUS ROCKS.

Continued.] ruins crown a rocky hill, he writes: "The house of Les Baux, in its day the most significant in Provence and of more than passing significance in Europe, has been the subject of much learned inquiry in France. They seem to have been a powerful and ambitious family, with enormous possessions and turbulent spirits, and are related to our own royal house by the intermarriage of one of their members with the Prince of Orange. . . . After dinner (continues Mr. Elston) I wandered through the streets. How deserted, dead, ghostly the village seemed! Not a soul was abroad. The way ran through narrow streets between dark walls, whence no sound issued save that of bats. I was alone, and it seemed that never had I been so much alone. . . . The entire site of Les Baux is covered with relics of its ancient power and prosperity. The ruins of its celebrated stronghold are situated on the highest part of the hill overlooking the plain, and just below this are whole streets of noble houses. . . . A halt in front of a window on the lintel of which is carved this

familiar device, *Post tenebras lux*, recalls a period of bitter religious struggle which arose from the introduction of Calvin's desolate cult to Les Baux in the sixteenth century. . . . I went down to the *Pavillon de la Reine Jeanne*, which lies in a corner of a field in the valley. It is a small Renaissance kiosk, with delicate columns and an exquisitely proportioned dome. Travellers, rather wickedly mixing their dates—for the style of architecture should have warned them—have associated this delicate jewel with the half-legendary Queen Joan of Naples and the courts of love she ruled over. They would be nearer the mark if they attributed it to Joan wife of King René d'Anjou, who lived for some time at Les Baux, and created his beloved spouse countess of its fief."

THE "EXPORT" OF ANCIENT BUILDINGS; AND UNCOMMON ROYAL PORTRAITS.



AS IT STOOD IN ENGLAND BEFORE BEING TRANSPORTED TO AMERICA: AGE-CROFT HALL, AN ELIZABETHAN MANSION, FORMERLY AT PENDLEBURY, IN LANCASHIRE.



AS IT STANDS IN AMERICA TO-DAY: AGE-CROFT HALL SINCE ITS REMOVAL AND RE-ERECTION AT RICHMOND, VIRGINIA, BY AN AMERICAN PURCHASER.

Agecroft Hall, an Elizabethan mansion noted for richly carved woodwork and stained-glass windows, some bearing the arms of John of Gaunt, was bought a year or two ago by an American who was described at the time as "an architect believed to be a descendant of its original owners, the Langley family, from whose possession it passed in 1561." A note supplied with the right-hand photograph (recently to hand from America) states: "Agecroft Manor, which was moved from England to Virginia, has been left to the city of Richmond, with a 1,000,000-dollar endowment fund for the purchase of fine paintings and statuary. The house was the property of T. C. Williams, who left it to the city at the death of Mrs. Williams."



A RARE EXAMPLE OF ENGLISH FOURTEENTH-CENTURY ARCHITECTURE BOUGHT FOR REMOVAL TO AMERICA: BRADENSTOKE TITHE BARN BEFORE DEMOLITION BEGAN.

Strong protests have recently been made against the "export" of old English buildings to America. The President of the Wilts Archaeological Society, Mr. B. Howard Cunnington, stated (in a message to the "Times"): "The priory tithe barn at Bradenstoke, Wilts, has lately been sold, and its demolition has actually been begun. . . . It has been purchased by an American



"A STUPID EXAMPLE OF VANDALISM AND SPOILATION OF ONE OF OUR NATIONAL MONUMENTS": BRADENSTOKE TITHE BARN PARTLY DISMANTLED.

and is being taken down, the stones and timbers numbered, with the intention of being re-erected in America. The barn dates from the middle of the fourteenth century, and is a fine and rare example of the building of this period. Can no steps be taken to stop this stupid example of vandalism and spoliation of one of our national monuments?" Another correspondent said: "Consternation was caused among Wiltshire antiquaries when it became known that the barn was being pulled down. . . . Not only have the stone slates been removed from a third of the roof but the massive timbers have also been pulled out."



USED FOR THE RECENT DISSOLUTION DOCUMENT (FOR THE FIRST TIME ON SUCH AN OCCASION): THE NEW GREAT SEAL.

The new Great Seal was used when the King, at Craigweil House on May 10, signed the document dissolving the late Parliament. The new Seal was necessitated by the Act of 1927 enabling the King and Parliament to change their titles in accordance with decisions reached at the Imperial Conference, mainly owing to the creation of the Irish Free State. It was first used for the Royal Proclamation of the new title.



THE OLD MONASTIC FOUNDATION OF WHICH THE TITHE BARN IS A RELIC: THE TWELFTH-CENTURY AUGUSTINIAN PRIORY OF BRADENSTOKE—AN ENGRAVING OF 1732.



AN "ANAMORPHOSIS" PORTRAIT OF THE KING: A CURIOUS "DISTORTION" MINIATURE DESIGNED TO BE VIEWED THROUGH A QUICKSILVER "PILLAR" (SEEN IN THE CENTRE).

In the 34th annual exhibition of the Royal Society of Miniature Painters, recently opened at the Arlington Gallery, 22, Old Bond Street, there is an interesting exhibit entitled, "Anamorphosis Portrait of his Majesty King George V." by Mr. Arthur Lindsay, Vice-President of the Society. The flat surface presents a distorted jumble of colour, but when it is viewed in reflection in a small pillar of quicksilver, it appears as a regular portrait in due proportion. Mr. Lindsay stated that no such portrait had been painted for several hundred years, the last having been one of Charles I., painted in distorted form so that it should not be recognised if it fell into Roundhead hands, without the "speculum" (reflecting mirror) which was kept separate. An illustrated article on the Distorting Mirror in Art, by Mr. P. G. Konody, appeared in our issue of August 5, 1911.



THE KING'S PORTRAIT (IN THE ADJOINING ILLUSTRATION) AS IT APPEARS WHEN SEEN REFLECTED IN THE SMALL PILLAR OF QUICKSILVER, WITH THE ANAMORPHOSIS (OR DISTORTION) CORRECTED.

The "Wooden Walls of Old England" in Charles II.'s Day.



"MAN-O'-WAR FIRING A SALUTE": AN EXAMPLE OF THE ART OF WILLEM VAN DE VELDE THE YOUNGER.

This fine seventeenth-century picture, at one time in the Brownlow Collection, and subsequently in the possession of the late Earl of Mayo, is just now of special interest in view of the recent unveiling of a memorial tablet in St. James's Church, Piccadilly, in honour of those two famous Dutch marine painters, Willem Van de Velde the elder and the younger, who both lie buried in that church. The tablet was placed there by the Society for Nautical Research, and the unveiling was performed by the Netherlands Minister. The carving of the stone was the work of Mr. W. B. Fagan, and it bears a design of a seventeenth-century ship by Mr. Cecil King, who originally suggested the memorial. Speaking at the ceremony, Admiral Sir George Hope described the elder Van de Velde as a pioneer who gave us a school

of marine painting, when he came to England after having attended the Dutch fleets in many campaigns as an artist-correspondent. In this country the Van de Velde first lived at Greenwich, but the elder passed his latter years in Sackville Street, Piccadilly, and worshipped in St. James's Church, "the mother church of the Royal Academy." The son may have inherited his father's house. Willem Van de Velde the elder (1610-1693) in early life was a sailor. He came to England, at the invitation of Charles II., in 1675. His son Willem (1633-1707) painted many sea-fights from his father's designs, as well as numerous works of his own. Some 330 pictures by him have been recorded, and between 1778 and 1780 about 8000 of his drawings were sold at auction.

A Palatial "Liner in Little": The Largest English-built Motor-Yacht; and other "Floating Homes."

Drawn by our Special Artist, G. H. Davis, from information supplied by the builders.



LUXURY AFLOAT: THE SUMPTUOUS 210-FT. MOTOR-YACHT "CRUSADER," WITH A CRUISING RANGE OF 5500 MILES, AND (ABOVE) THREE SMALLER CONTEMPORARIES OF VARIOUS SIZES.

There has recently been completed the finest Diesel-engine yacht hitherto constructed in this country. The "Crusader," as she is called, is 210 feet long, and is very sumptuously fitted. She has engines of 1560-h.p., built by Messrs. Sulzer Bros., which give a speed of nearly 16 knots, and she carries enough fuel for a cruise of 5500 nautical miles, and has an extraordinarily complete electric installation. The accommodation for her owner and his guests is palatial. In comparison with this great luxurious vessel, we show at the top of these pages two vessels suitable for the man of more moderate means, but very roomy, comfortable craft for use at sea or on inland waterways. The top left-hand illustration depicts in part section a type of motor-yacht midway in size between vessels of the "Crusader" class and the motor-cruisers. She is 70 feet long, and has ample accommodation, with a large saloon, cabins, and state rooms, bath room, and galley; in fact, is a very comfortable floating home in miniature. She has twin screws driven by two 80-h.p. Gleniffer motors. She was built

by Messrs. Rigidus Boat Company, of Glasgow, and is of their famous "Sea Hawk" class. The top right-hand illustration depicts a very useful type of cabin cruiser of the "Brown Owl" class, built by Messrs. James A. Silver, Ltd., of Rosneath. She has a length of 42 feet, and is driven by two Kelvin Ricardo motors, each of 15 h.p., driving twin screws. She has sleeping accommodation for six passengers, and a spacious saloon with ample head-room, an important point in this type of boat. Insetted below (in centre) is yet another type of yacht which in outward appearance is primarily a sailing-vessel. She is under construction by Messrs. John I. Thornycroft and Sons, Ltd., and, with her ample sail power, long cruises can be covered at small cost. For use in light weather and for working in and out of harbour, and so on, she is provided with an auxiliary 75-h.p. Thornycroft engine. In order not to interfere with accommodation below decks, the motor is installed high up and drives the propeller by means of a chain.



This is the box of
Rowntree's YORK Chocolates
that Gerald gave Joyce
last night

Rowntree's famous York Chocolates; in 1-lb. boxes, 4/-; and in cartons $\frac{1}{2}$ -lb. 2/-; $\frac{1}{4}$ -lb. 1/-.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE DISSOLUTION OF PARLIAMENT: READING THE KING'S PROCLAMATION AT THE ROYAL EXCHANGE, IN THE CITY OF LONDON.

Mr. Baldwin's engagement at Truro was the first of the several of his tour of the West of England. In the course of his speech, as reported by the "Times," he said of the much-debated broccoli that he knew the wonderful story, the romance, of how they got that Roscoff seed and learnt to grow it. It had captured the foreign market in Covent Garden, and was beginning to be exported. It

(Continued opposite.)



ON A PLATFORM DECORATED WITH BROCCOLI: MR. BALDWIN MAKING HIS ELECTION SPEECH IN THE CITY HALL AT TRURO, ON MAY 13. rejoiced him because it was the first-fruits of the application of the scientific mind to agriculture in this country. It was significant and typical of what had been going on since the General Strike through all the industries. This country was waking up as it never had before." A broccoli was presented to him.



THE DRAW FOR THE STOCK EXCHANGE "SWEEP": MR. J. J. HAMILTON AT THE REVOLVING CAGE CONTAINING THE NUMBERED MARBLES, AND OTHER OFFICIALS AT THE REVOLVING WHEELS.

The numbered marbles represented the horses. One of the revolving wheels bore the letters A. to J., representing the Series letters; each of the others bore the numbers 0 to 9. All the wheels were spun simultaneously—to yield a series letter and a number to be applied to the numbered marbles. On the left are seen clerks writing down the results.



THE FLOOD DISASTER IN NORTHERN TASMANIA: THE WATERS OVER THE BOWLING GROUND AND CROQUET GREEN OF ROYAL PARK, LAUNCESTON.



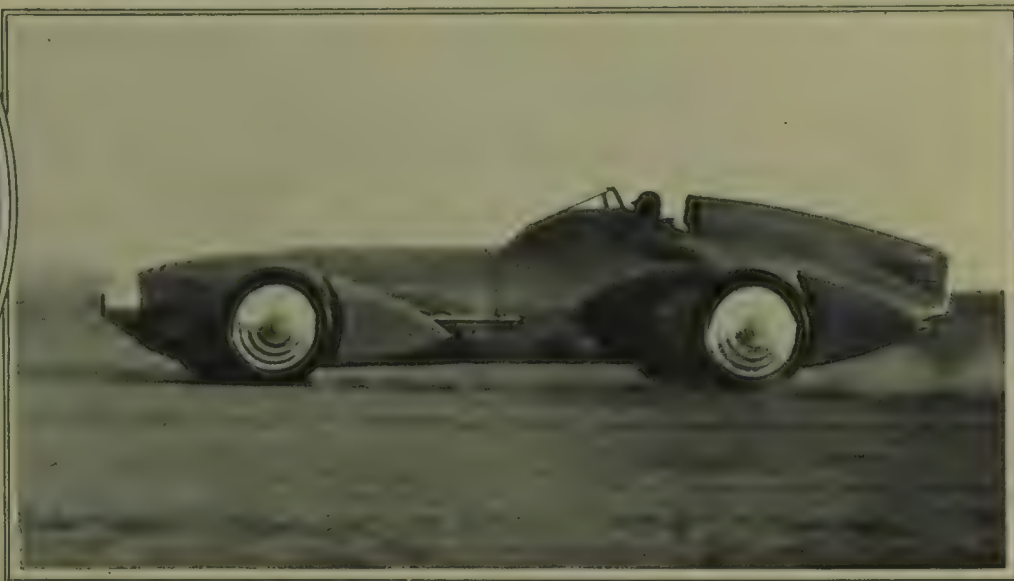
THE FLOOD DISASTER IN NORTHERN TASMANIA: INVERMAY, LAUNCESTON, SEEN FROM TREVALLYN—SHOWING THE RAPSON TYRE FACTORY AND THE TEXACO BUILDING PARTLY SUBMERGED.

It was reported from Hobart on April 5 that torrential rains had caused loss of life and much destruction of property in the northern part of Tasmania. At Launceston, the North Esk, broke its banks, and its waters flooded the low-lying outskirts of the city. Conditions were made worse by the failure of the electric light. Motorists assisted at the rescues by turning their headlights on to the scene.



THE WHITE LINE THAT GUIDED CAPTAIN CAMPBELL DURING HIS SPEED-RECORD ATTEMPTS IN SOUTH AFRICA: VERNEUK PAN PREPARED.

On April 26, Captain Malcolm Campbell, driving his "Blue Bird" on the specially prepared course at Verneuk Pan, failed to break the land-speed record set up by Sir Henry Segrave, but succeeded in breaking the world's speed records for five miles and five kilometres. His average for the five miles run was 212 miles an hour, and for the five kilometres run it was 211 miles



BEATING THE LAND-SPEED RECORDS FOR FIVE MILES AND FIVE KILOMETRES: CAPT. MALCOLM CAMPBELL RACING ACROSS THE VERNEUK PAN COURSE IN HIS "BLUE BIRD."

an hour. The previous five kilometres record—202.67 miles an hour—was set up by Sir Henry Segrave in 1927, at Daytona Beach; while the previous five miles record—140.29 miles an hour—was set up by Mr. E. A. D. Eldridge in 1926, at Monthery. The Verneuk track was about fourteen miles long, and the guiding line was 18 inches wide.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE QUEEN OPENS THE NEW "QUEEN MARY'S WING" OF THE ELIZABETH GARRETT ANDERSON HOSPITAL: HER MAJESTY IN THE CHILDREN'S WARD. On May 8, the Queen formally opened the new "Queen Mary's Wing" of the Elizabeth Garrett Anderson Hospital in Euston Road. As a part of the ceremony, purses were handed to her Majesty for the hospital. Certain of these were from groups; and the gift of the golfers was presented by Miss Cecil Leitch, and that of the lawn-tennis players by Miss Betty Nuthall. Her Majesty afterwards inspected the building.



THE ANTARCTIC CLUB DINNER: CAPT. J. K. DAVIS, SIR DOUGLAS MAWSON, E. VICE-AD. R. W. SKELTON, AND SIR HUBERT WILKINS (L. TO R.). The Antarctic Club gave a dinner on May 8 to bid farewell to Sir Douglas Mawson, who has just left for Australia to complete the arrangements for his journey to the Antarctic in the "Discovery," and to welcome home Sir Hubert Wilkins. Sir Hubert is planning an Arctic Expedition by submarine. Meanwhile, as a passenger, he is testing the new "Count Zeppelin." He flew across the North Polar regions last year.

THE CEREMONIES IN HONOUR OF THE 50th ANNIVERSARY OF THE RAISING OF THE SIEGE OF ORLEANS: A DESCENDANT OF THE SAINT'S FAMILY AS JOAN OF ARC, AT ORLEANS.



SIR (R. W.) HUGH O'NEILL, BT. Made a Baronet of the United Kingdom on his retirement from the Speakership of the House of Commons of Northern Ireland.



SIR RONALD ROSS. Has devoted his life to the conquering of malaria. An appeal is made for one million shillings as a testimonial to his great work for humanity.



LIEUT. APOLLO SOUCEK. Has set up a new height record by piloting an aeroplane to a height of 40,000 feet. In 1927, a United States naval aviator, Lieut. C. C. Champion, reached 39,000 feet.



LORD ESME GORDON-LENNOX. To be Secretary to the Lord Chamberlain and Yeoman Usher of the Black Rod. Formerly in the Scots Guards. A member of the Turf Club. Brother of the Duke of Richmond.



THE KING OUT AND ABOUT AGAIN: HIS MAJESTY WHEN HE VISITED THE KING EDWARD VII. SANATORIUM, AT MIDHURST, SUSSEX, ON MAY 8. The King paid a surprise visit to the King Edward VII. Sanatorium on the afternoon of May 8. He was accompanied by Princess Victoria. His Majesty visited the main building and some of the blocks, and stopped to talk with several of the patients, of whom there are over a hundred of both sexes. He afterwards took a walk in the grounds.

THE KING GOES TO WINDSOR: THE FAREWELL AND THE WELCOME.



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1. THE KING'S DEPARTURE FROM BOGNOR FOR WINDSOR, ACCOMPANIED BY THE QUEEN: HIS MAJESTY SPEAKING TO CANON A. J. SACRE, CHAIRMAN OF THE BOGNOR URBAN DISTRICT COUNCIL.

The King's long stay at Craigweil House, Aldwick, which helped so much towards his convalescence, came to an end on May 15, when his Majesty, with the Queen, left at 10.30 a.m. by motor-car for Windsor. In the car also were Sir Charles Cust, R.N., and the Hon. Sir Derek Keppel. Sir Stanley Hewett and Colonel Sir Clive Wigram were in attendance. As they passed through Bognor, a brief halt was made at the western bandstand, where their Majesties were met by the members of the Urban District Council and the chief officials, and the Chairman, Canon Sacre, bade the King a formal farewell on behalf of the town. The journey

2. THE KING'S ARRIVAL AT WINDSOR CASTLE: HIS MAJESTY GREETED BY LIEUT.-COL. S. WRIGHT, THE MAYOR, BESIDE THE STATUE OF QUEEN VICTORIA, AT THE FOOT OF CASTLE HILL.

was then continued by way of Chichester, Midhurst, Farnham, Aldershot, Bagshot, and Ascot. Windsor was reached about one o'clock, and their Majesties received enthusiastic greetings from the crowds gathered in the gaily decorated streets. The royal car drew up beside the statue of Queen Victoria, at the foot of Castle Hill, and the Mayor of Windsor (Lieut.-Col. S. Wright) welcomed their Majesties in a short speech, to which the King replied. The car then proceeded up the hill to the Grand Quadrangle of Windsor Castle. Within the Castle gates more than a thousand Eton boys were assembled.

Notes for the Novel-Reader: Fiction of the Month.

THE novel that comes first this month is Helen Beauclerk's "The Love of the Foolish Angel" (Collins; 7s. 6d.). It is so fantastically imagined that its successful materialisation in print is quite startling. One is genuinely attracted to the hapless little Tamael, swept out of Heaven in penalty for his too-trustful adoration of the mighty Lucifer, and dismissed from Hell for his innocent incompetence in devilry. When Miss Beauclerk describes the little black angel's tribulations on earth, under the sorcerer's spell, in flights from his fellow devil, and when he is drawn irresistibly to the beautiful maiden whose downfall he has been commanded to devise, she herself is weaving spells of enchantment. An angel's love story must be a delicate affair; but its treatment here is above criticism. This is a book to keep, as its selection by the New Book Society signifies.

"No Love" (Chatto and Windus; 7s. 6d.) has the individuality we look for in David Garnett's work. In this case the characters are not unusual: it is the inimitable Garnett touch that counts. Children who misunderstand their parents and parents who misunderstand their children are as common as lovers who despitely entreat each other. The title is the key of the book. No love; there you have it; the frustration of spiritual desire. "No Love" contains a mordant searching of hearts, and it is a distinguished little work of art.

Herbert Asquith puts the case of his heroine, Roon, cleverly; she is another example of the woeful results of frustrated love. "Roon" (Hutchinson; 7s. 6d.) is a magnetic affair, a better novel because better spaced out, than "Young Orland." The narrative moves with finesse. It needs to, seeing that Roon has to be excused for deserting her child, and that this is contrived by stressing the husband's commonplace mind and exasperating mannerisms. Roon has not really a very good case. She is favoured by the brilliant pictures of contemporary society that are her background, and by Mr. Asquith's adroit special pleading. In "A Family that Was," (Cassell; 7s. 6d.) an Anglo-Irish family shoots up and branches out under Ernest Raymond's intensive culture. It is a West Kensington family, very intelligent and united, and Tony, the youngest, is its bright particular star. The vibrations of yearning souls are exhibited so exhaustively that the intimacy of it makes one feel a little uncomfortable. "The Echoing Green" by Doris Leslie (Hurst and Blackett; 7s. 6d.) is to be recommended. It is an animated, attractive novel, conspicuous for its fresh characterisation as well as for the interest of the story. Theo is the child of a marriage between a Jew-Harrovia and a Gentile artist's model—a bizarre match, but eugenically successful in its production of this highly strung, perceptive creature. The minor characters, including old bewigged Aunt Philippa, are delightful. The Great War cuts across the lives of the people in these four novels. It is worth noting that, in almost every instance, their reaction to it is bitter disillusionment.

So it is that English novelists in 1929 make use of the war. But "Red Cavalry" (Knopf; 7s. 6d.) is war, not as an accessory, but as the whole existence of the Cossack soldier. I. Babel has the Russian genius. The flame that once burned in the mind of Gogol has not been extinguished by ten years of the Soviet; that we appreciate. Babel, however, undoubtedly owes something to the French masters of

the short story. His studies deal with the Polish campaign of 1920-23. They are slight in outline, but significant each of them, at their heart of tragedy. Peasant mentality, the strange faith of the Communist soldier, the Jew's persistent capacity for suffering; these are the mysteries that flicker across the vast landscape of "Red Cavalry." And "Above the Bright Blue Sky" (Hamilton; 7s. 6d.), by Elliott

White Springs, is war, too, nearly all of it; the airman's war and training for war, by the author of "War Birds," a diary that no one who has read it is likely to forget. It is American through and through, and the furthest remove from the Russian method that it is possible to imagine. You do not take long to perceive that Mr. Springs hates a bully, but otherwise has no hate in him; that he burns to convince you there is nothing in learning to fly;

rekindled passions. The skill with which Mr. Hichens sustains the emotional tension, through four hundred pages, is masterly. "Dr. Artz" will certainly be one of the most popular novels of the year.

In Anne Douglas Sedgwick's "Dark Hester" (Constable; 7s. 6d.) a feminine interest is predominant. Clive himself, torn between his wife and his mother, has a feminine streak in him. The book, admirably

though it is written, leaves a curious effect of unreality. The three persons are true to the setting designed for them by Mrs. Sedgwick. But their breathless, passionate concentration isolates them. An intangible barrier is raised between them and less fine-drawn humanity. The women in "Women are Like That" (Macmillan; 7s. 6d.), by E. M. Delafield, are not set apart from a rude world. Far from it; they take, and sometimes give, a good many kicks and scratches. Miss Delafield's satirical talent has its own way of expressing feeling for the underdog. Her stories are

pungent and wittily entertaining, while not omitting to record the sad, compensatory day-dreams that are the refuge of the repressed. George Birmingham opens "The Major's Candlesticks" (Methuen; 7s. 6d.) with the underdog on top. The Major was roused from his sleep by Michael Gannon, Irish patriot, come to burn the house down because it was "time for us to be yous and yous to be us." And since Major Kent and J. J. of "Spanish Gold" conduct the story, Irish politics (arson and murder included) fades to no more than the local colour of a Birmingham extravaganza.

Murder in "The Crime of Sybil Cresswell" (Benn; 7s. 6d.), by E. F. Spence, K.C., is part of the plot, though subordinate to the interlocking character studies of Herbert Barnewall and Sybil Cresswell. That is to say, Mr. Spence's objective has been psychology before sensation. As a matter of fact, it is a close thing between them, and the people who wish to be thrilled will find what they are looking for. Murder, when Sybil commits it, appears as a pathological effect. It is followed by mania, and it is then that you look back and see how profoundly her latent insanity had disturbed the current of her life and her relations with Barnewall. And Barnewall, otherwise normal, had been weakened by a sheltered upbringing. Mr. Spence probes deep into the subconscious minds of his characters. "John Presland's" "Mosaic" (Philip Allan; 7s. 6d.) presents a woman

supremely free from the dictation of the past. Nadine, who could remember nothing of early childhood except that she was a waif without mother-tongue or nationality, was a being invested with a grand and baffling simplicity. She discomfited more complex characters. Conventional society hounded her into the street; Greek peasants stoned her for a witch. There were no veils between her and truth; and for that alone she was an embarrassment, if no worse, in a sophisticated world. "John Presland" aims high: his success in the difficult task he has set himself should gratify him.

And then to wind up there are two good detective stories. They are what you may call serious thrillers; that is, they are something more than jigsaw puzzles. "Nemesis at Raynham Parva" (Gollancz; 7s. 6d.), by J. J. Connington, brings in Sir Clinton Driffield, a well-known favourite. "Murder by the Clock" (Chapman and Hall; 7s. 6d.), by Rufus King, comes from New York, and the crime is elucidated by an American sleuth. Readers of this class of fiction can be assured they will enjoy both books.



"GEORGE A. BIRMINGHAM."
(CANON J. O. HANNAY).
Author of "The Major's Candlesticks."



MR. DAVID GARNETT,
Author of "No Love."



MISS ANNE DOUGLAS SEDGWICK,
Author of "Dark Hester."



MISS E. M. DELAFIELD,
Author of "Women are Like That."



MISS DORIS LESLIE,
Author of "The Echoing Green."

and that he knows all there is to know about the boys who fought the Richthofen circus. He enjoys a laugh at our expense, and at his own, and the best laugh is to be found in the racy adventure of the United States cadets at Oxford, 'way back in 1917.

"The Borough Monger" (Chatto and Windus; 7s. 6d.), as good a book as R. H. Mottram has written, belongs to the period of the Reform Bill, when our Mr. Dormer was in the Doughtys' bank at Norwich. A by-election is staged, and Mr. Mottram holds the balance true between the ardours of the young candidate in love and his impersonal attitude as a

political puppet. Young Theodore and his Marina belong to the past as completely as the old nobleman, the posting inn, and the hurly-burly at the polling booths. "The Borough Monger" is a period piece, marvellously produced by a literary craftsman. "Dr. Artz" (Hutchinson; 7s. 6d.), by Robert Hichens, is entirely modern—futurist, even, in the matter of the doctor's mysterious surgery. Artz had discovered how to restore vitality to aging men and women, with diabolical results to his patients and the victims of their

OPENED BY THE PRINCE OF WALES: A "WEMBLEY" OF THE NORTH.



REMINISCENT OF WEMBLEY: AN AIR VIEW OF THE BUILDINGS AND GROUNDS OF THE NORTH-EAST COAST EXHIBITION, PICTURESQUELY LAID OUT ON THE TOWN MOOR AT NEWCASTLE-ON-TYNE, SHOWING ITS FINE PAVILIONS AND THE AMUSEMENT PARK (IN THE LEFT BACKGROUND).



THE GREATEST ENTERPRISE OF ITS KIND EVER UNDERTAKEN IN THIS COUNTRY OUTSIDE LONDON: THE NORTH-EAST COAST EXHIBITION OF INDUSTRY, SCIENCE AND ART AT NEWCASTLE-ON-TYNE—A NEARER VIEW OF PART OF THE MAIN BLOCK OF BUILDINGS, AND THEIR PLEASANT SURROUNDINGS.

The Prince of Wales opened, on May 14, the North-East Coast Exhibition of Industry, Science, and Art at Newcastle-on-Tyne. This great Exhibition covers a large area of the Town Moor, and in the dignity of its buildings and the artistic treatment of their surroundings, in which the landscape amenities are very attractive, it is strongly reminiscent of Wembley. It is the greatest exhibition undertaking ever attempted in England out of London, and immense efforts have been made to show, not only the industrial productivity of the North-East Coast, but also what can be achieved in the provinces in the way of a

modern exhibition of comprehensive interest on an admirable site easy of access by rail, road, or sea. There are Palaces of Engineering and Industry, and a notable exhibit in the former is a 36-inch telescope, the largest in Great Britain, made for Edinburgh Observatory by Sir Howard Grubb Parsons and Co., at Walker Gate, near Wallsend. In the art gallery is a loan collection including some of the finest pictures from castles and other ancestral homes. Another interesting pavilion is that of the Department of Overseas Trade and the Empire Marketing Board. The Exhibition will remain open for twenty-three weeks.

THE OLD CHINA AND THE NEW.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

IN 1863, M. Eugene Simon, a former pupil of the Versailles National Agricultural Institution, was transformed into a diplomatist, and went to China as French Consul. He stayed there for ten years. In 1886 he published in Paris, in a journal that was famous at that time (the *New Review*, edited by Mme. Adam), a work called "The Chinese City," which is now very rare. The celebrated Chinese philosopher, Ku Hung Ming, who died last year, said of the volume that it was the only book on China published in Europe which deserved to be read. It must have been a great surprise for its European readers in 1886, for the theme the author elaborated must have appeared paradoxical to Western pride.

In 1886, M. Simon said, practically, Europe has for a century agitated, struggled, and exhausted herself to ensure to the masses benefits which the French Revolution promised them: liberty, equality, fraternity, material ease, instruction, democracy, order, justice, and respect for work. Europe imagines herself to be at the head of civilisation because she has succeeded (and at what a price!) in allowing the masses to catch a glimpse of all these good things. But there exists an empire in which the masses have peacefully enjoyed all these things for centuries; that Empire is China. M. Simon was not a visionary prophet; he was an agriculturist, a diplomatist, and a perspicacious observer. He richly supported his paradoxical theory with documentary evidence. It is worth while, especially to-day, to examine his arguments and his proofs. What was China like, according to him, in about 1860?

Before all else it was an immense empire of over 500 millions of men, in which an admirable civilisation flourished almost without an army or taxes. The whole armed force of the Empire consisted of 80,000 Tartar soldiers. No conscription and a minimum of taxes: besides the customs, mines and salt monopoly revenue, there was only the land-tax, established according to superficies and invariable. M. Simon calculated that every hectare paid about five gold francs at that time; and this tax could never be increased, no matter what improvements might be brought about by cultivation. If the value of the ground increased in consequence of the efforts of the cultivator, the fruits of that improvement belonged to him entirely: this, according to M. Simon, was one of the inviolable rules that Chinese wisdom imposed on the Government.

Besides, the weakness and poverty of the State were, according to M. Simon, the greatest blessings which China possessed at that time. In the general well-being assured to all by a marvellously perfect system of agriculture lay the unassailable foundation of social order. Europe and China are the two parts of the world in which the human race has multiplied most in the last centuries. But, while population in Europe has been able to increase, thanks to the exploitation of nearly all the earth, the Chinese have multiplied themselves only upon the resources of their territory. Stubborn, intelligent, infinitely supple and ingenious work, systems of irrigation so perfect that they could transport water to the mountain summits, had made China, according

to M. Simon, the most beautiful and productive of gardens.

In a long chapter M. Simon described the life of Ouang-Ming-Tse, a humble family of proprietors who cultivated two hectares in the mountains of Yang-Ping. If the figures given by the European observer are not too much exaggerated by admiration, what he tells us is prodigious. By producing all sorts of provisions, rice, corn,

hesitation in saying that about the year 1880 the European peoples, instead of pitying the Chinese or despising them as the slaves of an absolute Emperor, ought rather to have envied them, if they had been better informed about them. The heads of families could everywhere assemble together wherever they wished without being summoned or authorised by the Government to do so; and they could freely elect the councils which were charged with ad-

ministering the districts, communities, cantons, circuits, and provinces. These councils divided up and received the taxes, and deliberated on the question of public works; they must always be consulted by the representatives of the central authority. No projected law emanating from governmental initiative was inscribed in the Code or became law without a period of provisional trial. If the trial did not satisfy the people the project was withdrawn. There were no newspapers in the China of 1860; but, according to M. Simon, public opinion was none the less strong on that account. Discontent always found a way of making itself felt. Woe to the functionary, the Minister, or even the Emperor, whom the people recognised as the being responsible for natural calamities, drought, floods, earthquakes, which afflicted the country! When public discontent manifested itself in this way no power could resist it.

The Emperor of China was the Son of Heaven and the object of a kind of religious cult, like the sovereigns of antiquity. But he was subject to controlling forces of which the servile monarchies of old Europe could not even conceive the possibility. The Emperor was surrounded by a Court of forty censors who had the right and the duty of telling him the truth. M. Simon quotes some of the extracts of the memorandums presented to the Emperor by the censors in 1860, when China was at war with England and France. Even to-day it would be difficult for us to imagine a German or a Russian talking to his sovereign in such a tone during the Great War. In the desperate cases, when the Emperor remained deaf to the voice of reason and justice, a censor acquired the right of having his remonstrances published by committing suicide. That was a call to anger from the populace against the obstinacy of the sovereign. It seems that in critical moments in the history of China censors were always to be found ready to sacrifice their lives for the right of that supreme appeal.

There was liberty of conscience, of religion, of cult, as well as of politics. At that time religion in China was a private matter, as some advanced parties in Europe in our own day wish it to be. Any Chinaman might be a Christian, a Buddhist, or a Jew if he were not satisfied with ancestor worship. The Emperor, Viceroys, and Governors limited themselves to advising the people not to allow themselves to be too much dazzled by the splendours and mysteries of other cults. "Mistrust religion" was the marvellous counsel which they addressed to them from time to time in official forms. Anyone was free to open a school, and no one was forced to attend one; if nearly all Chinamen knew

how to read at that time, it was because they had wished to learn. It seems that even then the Chinese had arranged to put the liberal professions and the hand-workers on an equal footing. That which seems to us to be a dangerous Utopian idea set forward by certain ultra-revolutionary parties was a reality admitted by everybody in China half a century ago: a working man or an agricultural labourer, or a carpenter, were neither paid less nor held

[Continued on page 376.]



THE ART OF EDMUND BLAMPIED: AN ETCHING ENTITLED "MORNING GOSSIPS," A DELIGHTFUL STUDY OF FARMYARD LIFE, INCLUDED IN HIS NEW EXHIBITION.



MORLANDESQUE IN ITS FEELING FOR ANIMAL LIFE: "UNDER A BRIDGE, PARIS"—AN OIL PAINTING BY EDMUND BLAMPIED IN HIS NEW EXHIBITION.

Mr. Edmund Blampied, the well-known artist, whose sympathetic treatment of peasant and animal subjects recalls in some ways the work of George Morland, is holding this month an interesting exhibition of paintings, water-colours, and dry-points at the Lefevre Galleries, 1a King, Street, St. James's. Mr. Blampied, it may be recalled, is a native of Jersey, where he was born in 1886, the son of a farmer. He has exhibited at the Academy and at the Salon des Humoristes in Paris. He was awarded the gold medal for lithography at the Paris International Exhibition of 1925.

By Courtesy of Messrs. Alex. Reid and Lefevre, Ltd.

beans, tea, tobacco, clover, sugar-cane, cotton, and cabbage, a family of fourteen people could live on those two hectares in what we should call *bourgeois* ease, and yet put by three thousand gold francs a year according to the money value of 1880! All the taxes which that productive property would be paying amounted to thirteen francs a year!

The State was disarmed and poor, the people were at ease; consequently there was liberty. M. Simon feels no

OUTSTANDING EVENTS OF THE ART WORLD: WORKS OF GREAT PRICE.



A PENCIL DRAWING SOLD FOR £940: "PORTRAIT OF MADAME REISET WITH HER DAUGHTER," BY J. A. D. INGRES—SIGNED AND DATED 1844.



A PAINTING MEASURING ONLY 12½ BY 8½ INCHES SOLD FOR £6500: "THE ANGEL OF THE ANNUNCIATION"—A PANEL BY A SIENESE PAINTER, THE MASTER OF THE ST. GEORGE CODEX (C. 1320).



RECENTLY SOLD FOR 375,000 DOLLARS (£75,000)—THE "RECORD" PRICE FOR A PICTURE AT AN AUCTION IN THE UNITED STATES: "THE CRUCIFIXION," BY PIERO DELLA FRANCESCA.

"THE CRETAN
VENUS"
ABOUT TO COME
"UNDER THE
HAMMER":
A MARBLE
STATUETTE
OF APHRODITE
FOUND AT
CNOSSOS—A
WORK OF THE
SECOND
CENTURY A.D.,
BASED ON
A HELLENISTIC
ORIGINAL.



"The Crucifixion," by Piero Della Francesca (painted in oil and tempera on a wood panel measuring 14 in. by 16 in.), lately realised the highest price ever paid for a picture at a public auction in the United States. At a sale held in the Anderson Galleries, New York, on May 8, it was bought for 375,000 dollars (£75,000) by Messrs. Duveen, reported to be acting for Mr. Jules S. Bache, the banker.—Of the other subjects here shown, two figured in the recent three days' sale, at Sotheby's, of the collection of the Vicomte Bernard d'Hendecourt, some items of sculpture from which were illustrated in our issue of May 4. "The Angel of the Annunciation," by a fourteenth-century Siennese master, was

also bought by Messrs. Duveen, for £6500. It originally formed one wing of a diptych, of which the other wing is owned by M. A. Stoclet, of Brussels. The pencil drawing by Ingres of Mme. Reiset and her daughter (afterwards the Comtesse de Ségur-Lamoignon) was bought by M. Cassirer for £940, the highest price given for any of the drawings in the collection.—The statuette of Aphrodite (22 in. high) was found at Cnossos, in Crete, and was described by Admiral Spratt in a paper entitled "The Cretan Venus," read before the Society of Antiquaries. It belongs to Colonel F. S. Bowring, C.B., R.E., of Chislehurst, and is included in a sale to be held at Sotheby's on May 27.



A PAGE FOR COLLECTORS: "OLD SILVER OF EUROPE AND AMERICA."

*A Fascinating Volume * Reviewed by FRANK DAVIS.*

THERE is a certain undertone of melancholy in any history of a country's silver. One is continually forced to vain regrets at the irreparable loss of objects that are known to have been rare and beautiful. It is not only the greater follies of mankind that have been responsible—tragedies, for example, like our own Civil War, during which, as is well known, the Colleges of Oxford were denuded of their plate in the King's service—but also the quite paltry demands of fashion, which in England led Queen's College, Oxford, in 1745, to change a fine piece of plate presented in 1658 into a beer-mug, with the original inscription engraved upon it.

This is the theme which inevitably prefaces each of Mr. Alfred Jones's twenty-three chapters, dealing with silver of twenty-three countries, which make up his well-produced book. The author is an authority on his subject, and in 342 pages, with 96 plates, has succeeded in the most difficult task of presenting an accurate and fascinating description of the main development of domestic silver in the enormously varied geographical area he has chosen. If much has been lost, much also has been preserved, not merely in England and its near neighbours, but in what will probably be to non-specialists such unlikely places as Riga and Reval. Indeed, the all too short section devoted to the Baltic States will be a revelation, and the superb examples illustrated (e.g., Fig. 1) are in themselves eloquent reminders of the importance and wealth of these two cities of the Hanseatic League.



FIG. 1. BALTIC SILVER: THE "RIGASCHE WILLKOMMEN" (CUP OF WELCOME) MADE BY A RIGA GOLDSMITH IN 1616—A SILVER-GILT BEAKER. (24 IN. HIGH.)

The "Kompagnie der Schwarzen Häupter" of Riga possesses a fine collection of antique plate. "Ranking first in date is the tall, gilt, beaker-shaped cup and cover called the 'Rigasche Willkommen' (Cup of Welcome) of 1616, surmounted by a finial of a figure in Roman dress holding a lance, and standing on three lion feet."

On page 170 occurs an error—Pauline Borghese was not Napoleon's sister-in-law, but his sister. And surely the famous Odiot, goldsmith to the Emperor, who is justly accorded the honour of more than a page of text, should also have been represented in the illustrations? Apart from these two points, the most conscientious reviewer can find nothing in this volume but sound learning and fine taste. The latter quality is evident in the choice of the pieces reproduced, for silver is not fine merely because of its age: the learning is to be found in every paragraph, and the author's knowledge is not confined to the form and decoration of the metal itself. The following quotations, chosen almost haphazard, are good examples of his range:—

"Drinking vessels of the horn of the ox or buffalo in its natural state were in common use in remote ages. The mediæval goldsmith, realising its potentialities for the exercise of his skill, began to mount the horns of these animals in silver. Two important examples of the first half of the fourteenth century have, happily, survived at Oxford and Cambridge, and are the earliest pieces of plate at either University. A later horn belongs to Christ's Hospital, Horsham. The horn of Queen's College, Oxford, is interesting, apart from other merits, because of the inscribed word 'Wacceyl' repeated three times, indicating that it was intended for use for drinking spiced ale on festive occasions, such as the commemorative feast of the founder of the College and donor of the horn,



FIG. 3. ENGLISH SILVER: THE "LOVING CUP" OF CORPUS CHRISTI COLLEGE, CAMBRIDGE—A DRINKING-HORN (24½ IN. LONG AND 10½ IN. HIGH) OF THE FIRST HALF OF THE FOURTEENTH CENTURY.

The Corpus Christi horn, which has belonged to the College since 1352, is used on feast days as a *poculum caritatis*, with appropriate ceremony.

All illustrations on this page reproduced from "Old Silver of Europe and America," by E. Alfred Jones. By Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.

Robert Eglesfield. The Corpus Christi horn (Fig. 3) originally belonged to the Guild of Corpus Christi at Cambridge . . . but has belonged to the College of that name since 1352. . . .

"Horns had another use in England, having served the same purpose as a charter for lands in the Middle Ages. The Pusey horn is said to have been given by Canute to an ancestor of the Pusey family, as is confirmed by the inscription: 'I Kyng Knoude geue Wyllyam Pewse thys horne to holde by thy lond.' Others are of ivory, such as the celebrated Tutbury horn, mounted with a plate of the arms of John of Gaunt; and the Bruce horn of the period of Edward III., an heirloom of the Marquess of Ailesbury, which is beautifully decorated with enamels."

So much for English horns. In the chapter on Danish silver we find details no less interesting. "In the 14th and 15th centuries the horn (e.g., Fig. 4) would seem to have been in more common use for drinking purposes than in any other country in Europe. . . . Several came from Iceland, where some were probably mounted in metal by Danish craftsmen (or under their instruction) after the introduction of Danish rule in 1380. Some of the inscriptions are of a religious character, recalling in this particular the mediæval mazer bowls of England. One of the

most common inscriptions, occurring as it does six times, is that of the three Kings, Caspar, Melchior, and Balthazar, an inscription which is found on the highly important standing mazer cup of about 1490 at Corpus Christi College, Cambridge, and on a mazer bowl of the same date in Holy Trinity Church, Colchester. Another inscription on a Danish horn is 'Amor Vincit Omnia,' which occurs on an Icelandic horn and is common on Danish jewellery."

The book is crammed with this sort of information. One can visualise not merely the actual pieces, but the people for whom they were made. (By the way, the ring of Chaucer's Prioress, if I am not mistaken, was inscribed "Amor Vincit Omnia": was the sentiment so unusual outside Denmark as the author seems to imply?) The marvellous range of German work (e.g., Fig. 5) is dealt with rather

summarily in forty-odd pages; enthusiastic collectors of English silver are able to fasten themselves upon twice that number. Nearly fifty pages are devoted to American silversmiths, while Czechoslovakia (once Bohemia, with Prague as capital) has only four. The fine ostrich egg cup made at Prague about 1600, and now in the British Museum, is a worthy illustration.

As in so many other phases of art, some of the finest pieces are to be found in the Imperial Russian Collections. For example—I quote again: "Just as the finest Sèvres porcelain is to be found outside the country of origin, namely, in England and Russia, so too the fact is undeniable that no single collection of French 18th-century silver (e.g., Fig. 2) in France itself, whether public or private, can rival in splendour and in extent the old Imperial Collection of Russia and the collection of the Kings of Portugal at Lisbon." Again, in the chapter on Germany: "The Kremlin contains perhaps the most important collection of 17th-century plate." The Tsars left something to the nation besides bitter memories.

The index at the end, so often a disappointment in a book of this character, is all that can be desired; while the more insular type of Englishman—if any of that bulldog breed still exist—will find here a liberal education concerning the art of the silversmith in other lands, as well as in his own.



FIG. 2. FRENCH SILVER: A LOUIS XVI ÉCUELLE BY JEAN JACQUES KIRSTEIN, OF STRASSBURG, 1785.

"The écuelle is a vessel as peculiar to France as is the quich to Scotland, the porringer to America, and the tankard to Northern Europe and Colonial America. . . . A superb Louis XVI. example (here illustrated) with its dish, spoon, knife and fork, and original leather case, is in the possession of Mme. Martin Le Roy, of Paris."



FIG. 5. GERMAN SILVER: A TALL NAUTILUS CUP (17½ IN. HIGH) DATING FROM ABOUT 1680.

"The nautilus shell was prized as a rare and curious natural product and found great favour among German goldsmiths for about a century between 1550 and 1650. . . . In the 'Green Vaults' at Dresden is one of the latest (dated 1689). . . . This is only about nine years later than one (that illustrated above) in the late Mr. Pierpont Morgan's collection."

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Fashions and Fancies.

Yachting Costumes of 1929.

Yachting used to be the despair of fashion creators. Here was a fashionable pastime, of which the followers refused to wear anything but the official blue and white flannel coat and skirt that they had worn for years. What a



Here is a trim pair of breakfast pyjamas for the high seas, which are really warm, for they are made of green wool stockinette with the coat patterned in red and white. Underneath, as the opposite photograph shows, is a bathing suit. At Marshall and Snelgrove's. (See page 872.)



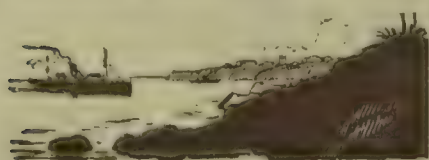
The modern yachswoman is no longer a slave to conventions, but wears attractive yachting outfits such as these, which are smart, simple, and eminently practical. The jumper suit on the left is of bright blue wool with diagonals of white; and the other a frock, looking like a jumper suit, of white and navy blue crêpe de Chine. From Harrods, Brompton Road, S.W.

field to conquer for enterprising designers! And for years they have been slowly and subtly introducing new suggestions for outfits which could not be called revolutionary, for the colourings remained strictly nautical, and the most critical could not fail to admit that they were practical. And at last their patience has been rewarded. It is no longer "not done" to wear smart yachting clothes provided they still retain their seaworthy air of neatness. Two of the alternative season's fashions, for instance, are

pictured on this page. The yachswoman on the left has a jumper suit in blue and white carried out in closely knit wool stockinette, which will withstand sea breezes and spray. The original pattern of the jumper provides the touches of white necessary to the sailor, and she wears a white beret which is surely the most comfortable headgear in the world. The jumper frock on the right is for a very hot day indeed, and is carried out in white crêpe de Chine. (Continued overleaf.)



A breakfast-sunbath-bathing outfit for the 1929 yachswoman, carried out in green wool stockinette patterned with red and white. The bathing dress, of which the top is seen, has plain green knickers. At Marshall and Snelgrove's, Oxford Street, W. (See page 872.)



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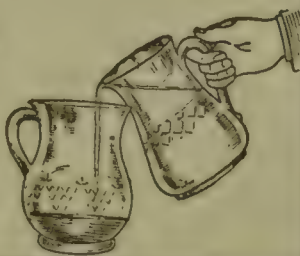
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and navy blue. The mock sailor's collar ends most effectively in a point down the back, and the regulation yachting cap does not look at all incongruous with the rest of the costume. These outfits come from Harrods, Brompton Road, S.W., where there is a special collection of most attractive and practical yachting outfits suitable for every kind of holiday on board, from a wherry on the Broads to a yacht at Cowes and Deauville.

Yachting Pyjamas-Bathing-Suits.
There are even pyjamas designed especially for lazy mornings on board ship, with occasional dips in the sea! Pictured on page 870 is a most fascinating breakfast-sunbath-bathing outfit for a holiday cruise. It consists of long trousers of green wool stockinette, completed with a jaunty little coat to match, patterned all over with red and white. It is bordered with red, and is fastened in a most ingenious way by one end of the little collar passing through a slot and ending in a tassel. Underneath, as the photograph on the right shows, you can glimpse a "veston" to match, which is in reality the top of a bathing suit, that has plain green knickers to match the pyjamas. Thus you may appear to breakfast ready garbed for a swim during the morning, without looking in the least so energetic! This woolly outfit may be found at Marshall and Snelgrove's, Oxford Street, W., where there are many attractive bathing accessories. For instance, there are coats of the new three-quarter length in gaily printed cretonne, lined with towelling, so that they serve the double purpose of an effective wrap and a towel. The cretonne is proofed, and they cost 69s. 6d. One-piece bathing suits in the thick elastic wool stockinette, which is smartest of all, for it gives everyone a good figure whatever Nature intended, can be obtained for 25s. 9d. in a new design, tiny stripes shaded from light to dark. And backless swimmers, for sun bathing, can be secured for the moderate sum of 15s. 9d., available in practically every colour.

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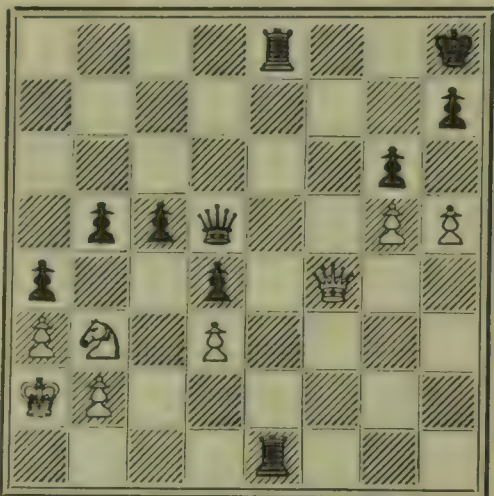
CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2

SOLUTION OF GAME PROBLEM No. XXII.
[1k6; 8; p5p1; 6p1; 6P1; 5P1P; 6PK; 8; White to play and draw in five moves.]
Several solvers throw doubt upon Mr. Mortimer's veracity in spite of our warning. The position is quoted as "an amusing exercise" in "Chess Traps and Stratagems" (Cunnington), and from that matchless little collection we take the solution—
WHITE
1. PB4
KKt1 loses, as the Black RP goes to queen too soon.
BLACK
1. KB2
If 1. — PR4; 2. PR4, P×RP; 3. PB5, P×P; 4. PKt5 and wins.
If 1. — P×P; 2. PR4, etc.
The move 1. — KB2 ensures stopping any pawn. White now imprisons his King by 2. P×P, PR4; 3. KKt3, PR5; 4. KR4, PR6; 5. PKt3 l—shutting the back door after himself.

GAME PROBLEM No. XXIV.
BLACK (10 pieces).



WHITE (8 pieces).
[In Forsyth Notation: 4r2k; 7p; 6p; 1ppq2PP; p2p1Q2; PS1P4; KP6; 4r3; White to play.]
Doctors, luckily, are all optimists, which explains why White in the above game between two Russian medicos is still carrying on when he obviously should have resigned long ago. In the diagram position, Black has just played PR5, threatening mate by P×Kt or Q×Kt, and White, seeing no escape from impalement upon one or other horn of the dilemma, tendered his long-delayed resignation. His opponent no doubt accepted it with the polite Russian equivalent of "Quite time, too"! But the amusing fact remains that White could have saved his skin and made himself perfectly safe from defeat. The problem for our readers therefore is: White to move and draw.

"QUEX."

"QUEX" (Captain George H. F. Nichols), the well-known diarist who, after long service with the *Evening News*, is now writing for the *Daily Chronicle*, is the author of two war books notable for their freedom from egotism, falseness, and strain. His "Pushed and the Return Push," a glowing account of the German attack in March 1918, the tale of the fortunes of an Artillery Major under a Colonel whose name should live in literature, has claims to be regarded as among the best of all war books. His "The Eighteenth Division in the Great War" is at once a scientific study of warfare from the tactician's point of view and a moving human story with clearly etched pictures of the personalities who cross its vivid pages. Both volumes were published by Blackwood; both are out of print. "Quex" has also published two entertaining and enduring books—one about London, the other about New York. Mr. Arnold Bennett, who contributed an introduction to "Quex's" "London Town," said that the book was proof that every line of the author's daily writings has a more permanent value of human interest. "He enlarges the interest of life; he opens our eyes, broadens our minds, and—not less important—broadens our sympathies." As for Captain Nichols's "New York," we need only repeat what the literary critic of *The Illustrated London News* has already said: "It is far the most informing and readable study of New York life that I have ever come across. 'Quex' has a genius for presenting a clear and concrete picture of things seen, which is just what a reader wants. . . ."

"THE GREY WOLF EATING THE EARTH."—(Contd. from p. 850.)
covers the body of Mir Sayyid, a servant of Islam, who was Timur's friend. The dark stone above it, the mullah will explain, is jade, and it was sent to the tomb by a Mongolian princess. Under it Timur's body lies."
As Prologue, I have done my work. Now: ring up the curtain upon "Tamerlane the Earth Shaker," a tale that is told by Harold Lamb, and a tale that is true. The chief actor is on the stage; about him are the lesser stars and the suppers; a scene is set, and many others wait their moment. The audience, knowing "Genghis Khan, Emperor of All Men," is expectant of much entertainment, of thought and thrills and enlightenments. Most certainly, it will not go disappointed away.
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"THE MATRIARCH," AT THE ROYALTY.

IF only because of a superb piece of acting on the part of Mrs. Patrick Campbell, "The Matriarch," is worth everybody's seeing. But there is more at the Royalty than the acting. Say what you may about the risks taken in dramatising a novel, complain as you may, and rightly, of repetitions and *longueurs* in Miss G. B. Stern's stage version of her tale, there is body and depth and flesh and blood in it. A veritable panorama of Jewish family life and family history it is, but it is a living panorama; the characters that crowd the picture are shown in the round. The title-rôle is a rich enough part to satisfy an actress of even Mrs. Campbell's distinction. Old Mme. Rakonitz is at once the terror and pride of her family, keenly acquisitive and attached to her possessions, yet intensely loyal to her relatives and her race, exasperatingly tyrannical to her household, yet abounding in humour and heroically gay in putting up a fight when misfortune comes. No wonder Mrs. Campbell saw herself in the part; she lends it warmth and colour and exuberant vitality. Out of a long cast there is one other figure that stands out—Miss Beatrix Thomson's, and it says much for a young actress that she should hold her own in such company. It is her rôle to interpret the grief of a gentle, sensitive girl who sacrifices her love to her creed. Hers is a beautiful performance, full of tenderness and pathos.

"PERSONS UNKNOWN," AT THE SHAFTESBURY.

"Persons Unknown" is good Edgar Wallace, a crime story viewed from the angle of the police. A murder having been committed in a street of Tidal Basin, we watch through the eyes of the police, as it were, interrogation after interrogation put to suspects. The principle on which we proceed is a detective's motto, that every one has got something he or she wants to conceal. The motto proves true enough in the case of Mr. Wallace's group of characters. The body was found by the pickpocket, Sam Hackett; he was trying to rob it. A night watchman's wife was carrying beer; she lies about the person for whom it was intended. Bank notes discovered on the dead man are traced to a couple named Landor; they have their guilty secret. These, and a local doctor, who, if he told all he knew, would incriminate himself, are all holding up justice. Here, then, the detective inspector is the real hero of the play; very realistically and skilfully is he played by Mr. John R. Turnbull. But the gem of all the acting in this piece comes from Mr. Gordon Harker as the harassed pickpocket. His sullen aspect, his stare of stupid obstinacy, his combination of cunning and insolence, go to make up a very successful bit of Cockney portraiture.

GRAMOPHONE NOTES.

A NEW era of reproducing even the faintest notes played by a great body of musicians is introduced by the Berlin State Opera Orchestra, who have recorded for "H.M.V." "The Dance of the Seven Veils," from Strauss's "Salome." Not only does this effort give a vivid sound-picture of Salome's frenzied dance, but the harmonic richness of the melody is splendidly defined (No. 1633). The Berlin State Opera Orchestra will also add to their very high reputation with Liszt's Second Polonaise, as colourful and tuneful as the Rhapsody (No. 1625). John Barbirolli's Chamber Orchestra has recorded four movements of Mozart's serenade—"A Little Night Music," to give it an English name. This delicate masterpiece is exquisitely rendered (Nos. 1655 and 1656). Verdi's opera, "Aida," sung in Italian by the finest cast since pre-war days—when Caruso, Destinn, Kirkby Lunn, and Scotti were heard at Covent Garden—is now available on "H.M.V." records. The present principals include Pertile, Giannini, Caltaneo, Inghilleri Manfrini, and Nessi, who are all appearing at Covent Garden this season, but "Aida" will not be performed. The opera is complete on nineteen twelve-inch double-sided records contained in two albums, Vol. I. containing Acts I. and II., and Vol. II. containing Acts III. and IV. The records are 6s. 6d. each, or the whole series in albums costs £6 3s. 6d.

Two Beethoven records are contributed by the Vienna Philharmonic Orchestra, who give the superb overture, "Leonora No. 3" from "Fidelio." This overture is really an epitome of the story of the opera, and the rendering for "H.M.V." will enhance Herr Schalk's reputation as an interpreter of Beethoven (D 1614-1615). The ever-welcome "Carmen," Bizet's masterpiece, is represented by the Prelude to Act I. and the *entr'acte* prior to the third act, brilliantly played by the Philadelphia Symphony Orchestra. As a companion to the "Henry VIII." dances, the New Symphony Orchestra, conducted by Dr. Malcolm Sargent, add Sir Edward German's "Nell Gwynne" country and pastoral dances ("H.M.V." B 2987).

Among the vocal records also issued by "H.M.V." are four rollicking ditties from the "Scottish Students' Song Book," sung by Stuart Robertson and a male chorus. By the request of many hundreds of music-lovers, Walter Glynn and Stuart Robertson, with orchestral accompaniment, have produced "The Moon hath Raised her Lamp Above" and "Watchman, What of the Night?" (B 2979).

For the first time in history, the gramophone is to play a vital and national part in the General Election. Columbia has recorded the actual voices of the leaders and prominent members of all the three parties in speeches dealing with election issues as used by the respective parties. The Prime Minister, in his speech, deals with "Conservative Achievements" and "Trade and Unemployment"; Mr. Lloyd George devotes his record to "Unemployment"; while Mr. J. Ramsay MacDonald also deals with "Unemployment" and "World Peace." In addition, the Conservative Party is represented by Sir William Joynson-Hicks, who tells "Why I am a Conservative"; Sir Laming Worthington-Evans explains "How to Vote at the Election"; Mr. Neville Chamberlain deals with "Conservatives and Social Reform"; and the Duchess of Atholl discusses "The New Outlook for Women."

In the Labour Party, Mr. Philip Snowden talks on "Finance"; Mr. J. H. Thomas on "The British Empire"; and Mr. J. R. Clynes on "The Labour Party and Unemployment." Miss Margaret Bondfield talks on "The Women's Opportunity." Other speeches in the Liberal Party include Lord Beauchamp on "Free Trade," Sir Herbert Samuel on "The General Election and its Issues," Mr. T. J. Macnamara on "The Future of British Industry," and the first Liberal woman M.P. on "Politics and the Home." The records are to be employed throughout the national election campaign officially by each of the three parties, and will be used also by candidates at their meetings. There are nine records, three for each party, and they are issued by Columbia at 3s. each.



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THE OLD CHINA AND THE NEW.

(Continued from Page 866.)

in less esteem than a doctor or an artist. Only scholars formed a class of social superiors.

And the women? M. Simon does not disguise the fact that they were shut up in the house, married to men that they had not chosen, and subjected throughout life to very strict discipline. But he adds that, as marriage in China was a sacred duty for every man, all women were sure to find a man who would occupy himself with their fate. This is a solution of the feminine problem opposite to that finally adopted in the Western world, but which had its own logic and justice.

It is a striking picture, even if we suspect a little exaggeration on certain points. It becomes still more striking if, after reading the old book of the French diplomatist, we read "My Mother," the book which a young Chinaman of thirty, Mr. Chang Tchong, has lately written and published in Paris. There is an admirable preface by M. Paul Valéry. The young Chinaman tells in it the story of his family—that is to say, the story of the family of a superior class during the vicissitudes of the last thirty years. We find there hardly any trace of the brilliant and peaceful world which M. Simon described for us in such soft colours. Discord had entered that empire which still lived so agreeably in 1860, because everyone was agreed as to the principles by which existence was regulated. There is now a reformed China and a traditional China, and they no longer understand each other. Reformist China considers Tradition as absurd and oppressive. Traditional China thinks Reform a curse and ruin. Perturbations are multiplied; repressions follow; blood flows; the moral unity of the country is broken up; prosperity declines and the old civilisation is destroyed.

We feel this terrible tearing to pieces as we read the pages of this young Chinaman. The history of his father is almost the traditional symbol of it. He becomes an official in 1898, and is appointed under-prefect of Tsiensang. He belongs to the reformist party and he wants to be a modern mandarin. But it is necessary that he should leave his wife and children to take up his post, because his mother belongs to the Emperor's party, which is hostile to reforms, and declines to follow him. Tradition forbids a son to abandon his mother, so he must leave his wife with her to replace him.

He separates himself, therefore, from that which is dearest to him, but he hopes at least to be able to serve China. A new disappointment awaits him! As in all other prefectures, everything for that in which he is responsible goes by favour, money, and combinations; it is impossible to change the administrative routine. He finds a great many of his father's friends in his prefecture, who are very powerful and quite inclined to help him so long as he is working for his own interests and not at reforming

China. But the man had taken the task to which he had sacrificed his family seriously; the disappointment and the sorrow for his useless sacrifice eats out his heart, and he falls ill and dies far from his family, leaving these words in his "Diary of an Unfortunate Mandarin": "Tradition is a mountain: to-day I know its height and its weight."

And his son flings himself into the revolutionary movement! After having studied at the American missionary school at Hankin, Chang Tchong went to the railway school at Shanghai; he finished his studies at the Jesuit University at Aurore; and in 1916 he was employed in the Peking Hankow Railway. He became President of the Syndicate of Railwaymen, and took an active part in the revolutionary troubles of 1919; he was obliged to resign his post on the railway and give up his presidency of the Syndicate. He is once more at Shanghai as delegate of the non-Chinese union of workers of the North of China. But he felt himself too ignorant to fulfil his mandate, and he left for Europe at the end of the year. He lived as a worker and student in England, France, and Italy. In France he worked as a cabinet-maker and in spinning-mills, and at the same time studied in the Lycée at Vendôme, in the national school of agriculture at Montpellier, and at the academy of science. He ended with a degree in science. The rupture with tradition which had caused his mother's tears to flow and killed his father was accomplished.

Thus we have two different pictures of the same reality. The European diplomatist describes to us, with all the enthusiasm of a traveller who has discovered a beautiful thing, the old Chinese civilisation in the last moments of its splendour; the young Chinaman describes old China in the convulsions of her death throes with all the bitterness of the victim who himself and his family have suffered from that awful agony. The two pictures are true, in their inevitable exaggeration. They are separated by two generations. What happened during those two generations? Wars, wars, wars!

M. Chang Tchong definitely confirms what perspicuous observers had long ago guessed: the enormous crisis which is taking place in China has been let loose by the wars of which the military weakness of the Empire was the victim during the nineteenth century. The Opium War and the other little wars against European Powers of the nineteenth century had already severely shaken the old China of Confucius; the war with Japan in 1895 threw it finally into chaos. Thirty-four years have passed since that war; disorder is year by year more widely disseminated and complicated, until at last it has become a whirlwind which threatens to pulverise the most ancient civilisation in the world.

Everyone has now grown accustomed in every latitude to seeing a military defeat followed by revolutions. They call all the unstable forces and disorders which break out

in a country in consequence of a defeat "illnesses" of the conquered. And there is a certain inclination to believe that these illnesses and perturbations increase the value of the victory for those people whom the fortunes of war have favoured. That opinion may be true, so long as the illnesses of the conquered ones are not too severe. We must not forget that the conquered ones are also a part of the world, and that the world to-day tends to become more and more a unity.

So long as wars were limited to two isolated Powers in a world which remained at peace, the fate of the conquered might remain a matter of indifference to the conquerors. So much the worse for him if the conquered one did not succeed in getting the better of the disintegrating forces which defeat had let loose. Bismarck could still not be too anxious from the German point of view because the Commune was proclaimed at the end of the siege of Paris. But to-day the illnesses of the conquered have infected more or less all the territories of the ancient Austro-Hungarian Empire, of the ancient Russian Empire, the ancient Turkish Empire, and the ancient Chinese Empire. Cast your eyes over a map and you will see that almost half the inhabited world is involved. How can we wonder that everyone, including the conquerors, suffers from it?

Wars are tornadoes of violence which form slowly at one part of the earth at a certain moment, and then break. As with atmospheric tornadoes, it is difficult to foresee the moment when these spiritual tornadoes will break out, the proportions they may assume, and the destruction of which they are capable. It is certain that they have become less frequent since 1848, but they are more violent and widespread. Formerly at every moment little storms broke out at different points of the earth affecting a very circumscribed area. After 1848 the earth's atmosphere seemed to have become more calm; long periods of fine weather allowed men in all parts of the world to continue their work peacefully. But during those long periods of fine weather tornadoes were preparing of increasing extent and violence. The last one ravaged half the earth.

China, which M. Simon was still able to admire, enjoyed a millennial civilisation. One of those violent tornadoes transformed that millennial civilisation in thirty years into an immense ruin. Such gigantic and rapid destruction had never before been seen in the history of the world. During the last century Europe and America have let loose on the world almost supernatural forces of production and destruction. They have a double soul, divine in creation, diabolical in destruction; and, thanks to that duality, we can create, but we can also destroy, much more than our ancestors could. Which of those two souls will eventually gain the upper hand? That is the true problem of the West. And the world places it before our minds and consciences, with the ruins that the wars and revolutions accumulated for thirty years, on all the continents.

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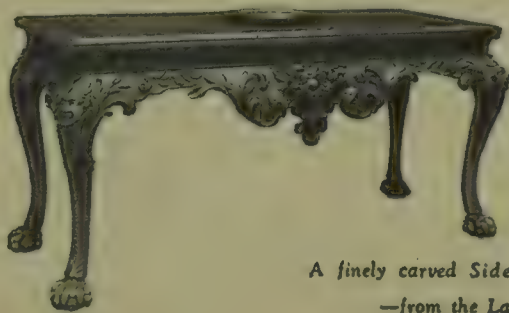
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HOW TO MAKE THE BEST OF PRESERVED PROVISIONS.

By Jessie J. Williams, M.C.A.

DELIGHTFUL experiences await all who set forth on a yachting holiday, and simplicity in the matter of catering does not necessarily mean monotony when cookery suitable to the limited space

A dish that cooks very successfully in the oven of the Latham Oil Cooker, with which the galley of a yacht is fitted, is made as follows. The quantities given will be found sufficient for four or five people. Take about a pound of any preserved fish and break it into flakes. To half a pint of plain white sauce add a dessert-spoonful of anchovy essence and a tea-spoonful of chopped capers. Also have ready two teacupfuls of boiled rice and two hard-boiled eggs cut into slices. Grease a casserole, and into it put first a layer of the fish, then some rice, and moisten these with some of the sauce. On top lay some of the sliced egg. Repeat these layers until the dish is full, finishing with a layer of egg; add a little salt and some small pieces of butter. Bake—leaving off the lid of the casserole—in a moderate oven for about twenty minutes. Serve in the casserole in which it has been cooked.

An excellent curried dish may be made with a pound tin of boiled beef, which must be taken from the tin and cut into neat slices. Put one ounce of butter into a stewpan, and, when hot, add a finely minced onion and fry until brown. Then stir in one ounce of flour and rather less of curry-powder; cook these, browning them delicately, and then pour in half a pint of stock. Let the mixture boil well; add seasoning to taste; and then lay the slices of meat in the sauce and let

them get thoroughly hot. Now serve, adding a squeeze of lemon-juice last thing.

Tins of meat should be stored in as cool a place as possible, for then the meat is turned out more easily and sliced more evenly. Tinned poultry and game may, if desired, be served cold with a salad, but they gain in flavour if they are allowed to simmer gently for a short time in a good and highly seasoned sauce. Many a delicious fish entrée and salad may be made with the different varieties of tinned fish now obtainable. Most generally useful for storing, perhaps, are salmon and lobster, the latter of which makes the

following appetising dish. Take the lobster out of the tin, mince it finely and season it with salt, cayenne, and lemon-juice. Well butter a casserole and line it with a layer of bread-crumbs; put in the lobster, cover it with bread-crumbs, and put some small pieces of butter on top. Bake in a good oven for fifteen minutes, being careful to have the crumbs on the top well browned. A cup of good soup is always appreciated when yachting, and among the best kinds to store are gravy, mock-turtle, ox-tail, and other thick varieties.

With the wide choice now possible in bottled and tinned fruits, the sweet course is easy to arrange. A dish of tinned peaches or apricots, served with an accompaniment of preserved milk—used in its undiluted state—instead of boiled custard, and some sponge finger-biscuits makes a good sweet course. Or this brand of milk is good in making fruit-fools. Do not neglect to pack a supply of good sweets and bon-bons. It is surprising how welcome will be some well-made speciality as a round-up to luncheon or dinner. But be careful in your choice. To be recommended are the home-made specialities—chocolate, American Brittle, Dunsmore Delight, and Fudge—made at the Manor House, Stretton-on-Dunsmore, Rugby.



SEA PIE IS A DISH THAT MEETS WITH APPRECIATION WHEN BAKED AND SERVED EN CASSEROLE.

and implements of a boat is being arranged. Indeed, if given a well-chosen supply of tinned and bottled provisions, one can serve menus characterised by pleasing variety. Thoroughly good and trustworthy preserved provisions are the rule in these days, and modern science is still forging ahead to make them, if possible, still more perfect; but still too many people regard them as emergency rations, which enable a cold meal to be prepared in a few minutes. Their endless and delightful possibilities deserve to be better known. It is really all very simple. Say, rather than simple cookery, you want a French dinner, light, delicate, appetising; or you are inclined to dine à l'Italienne, or to lunch Turkishly—the materials are all ready to hand in the tins and glass receptacles.



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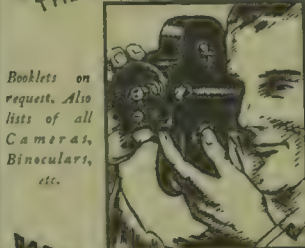
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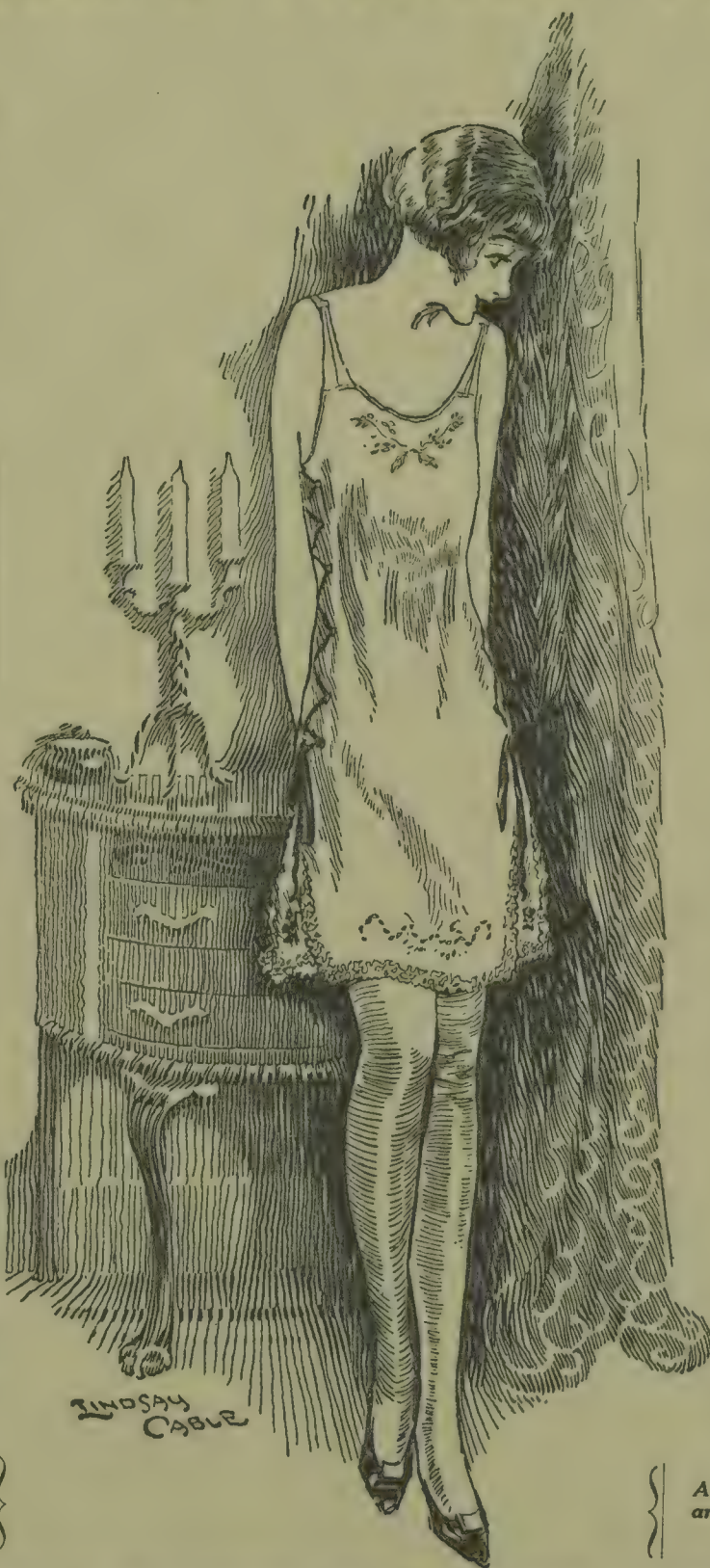
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WHITSUN MOTORING.

BY THE ROADMAN.

ACCORDING to those who delight in statistics, Whitsun finds a greater number of motorists on the road each successive year. After all, that is a sign of progress, which is a feature we are supposed to show some delight in. Actually, as individual car-owners, we just hate this augmentation of traffic to share, perhaps, the road we hoped to have to ourselves. It seems a bit selfish, but travelling as part of a stream of vehicles is hardly a pleasure trip. The only advantage is that our passengers can more closely observe the other cars that pass us in the opposite direction, for one's progress is slower under such conditions. Therefore, to avoid "streams," the Whitsun motorist needs to pick carefully the route to be followed, taking it as a rule that the longest way round is the pleasantest trip. If by chance you get caught in the queue, resist the temptation to overtake unless the road be wide and the way clear for a long distance ahead from oncoming vehicles. Most holiday accidents result from foolish endeavours of this nature. However, enough of maxims, which are all included in two words, "Drive Carefully" in holiday times. As a suggestion brought to mind by the recent and more than welcome rain showers, if you have no fixed plans, visit one of the famous gardens which have now been thrown open to the public within the radius of your proposed journey. Gardens are looking wonderful at the moment of writing, as spring flowers and shrubs are late this year, and their varied hues present a picture worth recording in your memory.

Saloons outnumber the open cars this season in the new models bought by the public. The reason for this popularity is that the coachbuilders have paid more attention to the ventilation of the interior, without causing draught to the occupants. It seems quite strange to see a row of roof ventilators, which can at present be noticed in any traffic stream, but they have certainly improved this type of carriage for holiday jaunts. Long journeys in a closed car in sunshiny weather are apt to make one wish for the open tourer, unless such saloons are provided with means of supplying fresh air to avoid stuffiness, with attendant headaches. Side ventilators, too, are becoming a usual fitment to the four doors—or, rather, their windows. Projecting beyond the roof with

closed ends, they let the air filter gently through the top of the slightly open window. Another means of "free air" is by a cowl arrangement at the bottom of the front screen, which performs the same good function as the side and top ventilators. Old-timers, however, still cling to the open-top type of vehicle, if one's observation of the carriages seen on the road to-day may be taken as a criterion. Of course one may make a wrong guess as to whether the motorist is an old-timer or not, when merely meeting or overtaking them on the open road. There is no need to guess if you forgo with them in the luncheon room at the hostelry. Their profound contempt for the "tin boxes," as they style our coaches, is freely expressed. It is well, however, that tastes differ, but their protest against having the view of heaven shut from their eyes by a fixed roof has produced the present sunshine saloon in many types and on varied chassis.

Special styles of coachwork fitted upon standard chassis are becoming a general feature of present-day motor fashions. Quite recently, Gordon England, Ltd., opened their new works at the Palace of Industry, Wembley. Their speciality is a coach rigid in its construction, yet untroubled by the distortions of the chassis by fixing it at three points only. The passengers sit on seats entirely disconnected from the coachwork framing around them. The result is that, however uneven the road may be, the passenger rides with less vibration and greater steadiness than in the usual type of body built with the seats forming part of the coachwork frame. The outside panels are solid, and can be covered either with fabric or metal plates, according to fashion or the choice of the purchaser. Originally, they were chiefly seen on the Austin "Seven" chassis. Now they are applied to as many six-cylinder cars as any other type. The showroom at Wembley contained Gordon England saloons on Armstrong-Siddeley, six-cylinder Morris, 9-h.p. Triumph, 14-h.p. Hillman, and Austin chassis, which were particularly good-looking and comfortable to ride in. Carriage comfort is obtained by paying attention to many small details in the building of the body. With this coachwork, for example, the Austin "Seven" chassis is not only provided with a one-shot lubrication system, but additional instruments are fitted on the fascia board, pneumatic upholstery for the cushions, and innumerable small gadgets that provide useful service. One does not have to pay

a great deal either for this, as the prices of this form of special coachwork are only slightly more than those of the standard article; for it is a production job built on jigs, so offers an alternative choice at small expense.

Every Whitsun motorist should carry a fire-extinguisher on his car, especially if it is one of the types with a fuel-tank in the dash. As extinguishers can be purchased nowadays from about 5s. 6d. upwards, it is a provision which one can afford to make to minimise the risk of fire destroying the car. Not that one wishes to suggest that cars are apt frequently to break out in flames at a moment's notice, as by spontaneous combustion, but at holiday time, when a number of cars are parked together, it is extraordinary how many risks of fire are run through carelessness with lighted matches, leaking fuel-pipes, or flooded carburettors. Touring equipment can be extended to excess without difficulty while so many useful accessories are being offered to the motoring public. Discrimination is necessary to choose only the more useful and necessary gadgets, otherwise one's car is apt to look overdressed. One can have too much of a good thing. It is like chromium plating, which is now being tried on all sorts of articles, some of which are suitable to carry it, while others show rust-signs, like other ferruginous materials. The latest gadget, however, is an air-cleaner to the carburetter. This is to be the standard fitting for the 1930 cars—at least rumour says so—and a number of the later productions are already so equipped. Filtering the air before it enters the carburetter must be beneficial, and a means of economy. Half the matter that is scraped out of the cylinders during decarbonisation is dust and grit which has passed with the air into the combustion chamber with the gas mixture. The efficient felt air-cleaner eliminates this dust, so that engines need decarbonising less often, pistons keep their fit better, and fuel economy generally results, as less oil is wasted. Motorists were apt to dislike any gadget of this character fitted on a carburetter, for fear of restricting the freedom of the gas flow. To-day no such fault occurs, as air cleaners have been tested to give a hundred per cent. efficiency without causing more than half an inch of water back-pressure. This means practically no back-pressure at all; but engineering folk will always talk of pressure in terms of inches of water, and motorists are apt to collect such expressions from them.



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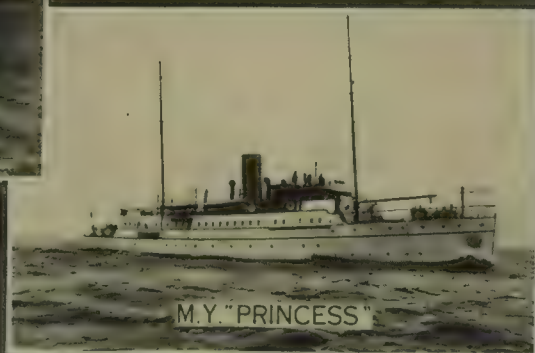
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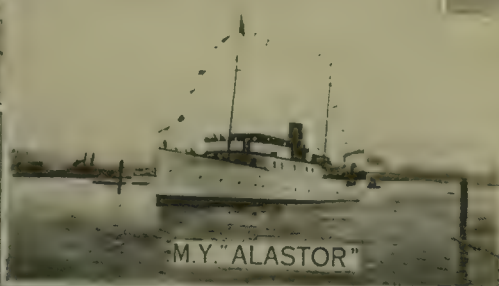
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THE MOTOR-CRUISER "DEE JAY": A CONVERTED NAVAL LAUNCH. This boat, here seen off Westminster, has a 35-h.p. engine, and is fitted with a standard size "C" "Burn" patent reversing, reducing, and manœuvring gear with ahead and astern thrusts.

YACHTING may claim equally with horse-racing to have started as the "Sport of Kings," and promises to become almost as popular amongst all classes. Universal yachting only dates from the introduction of reliable outboard engines, which have made it possible to buy a boat for under £150 in which two persons can sleep. The luxury type of vessel, on the other hand, has become more expensive and incidentally less graceful than of old.

The recent revival of yachting is doubtless due to the congestion on the roads and the noise and rush of modern life, which have created a desire for peace and quiet which can be found only when afloat. Another reason is the ease with which it may be indulged in, compared with twenty years ago. The busy man, for instance, thanks to modern transport facilities, is not tied down to any particular port with a good train service at which to keep his vessel, for his car gives him independence; or, alternatively, an organisation such as the Daimler Hire Company can be employed to take him to his vessel on Friday nights, and return him to his office on the Monday morning.

Life on board a large yacht like the *Crusader*, which is depicted in colour in this number, is one of greater luxury than that in a big liner, for there is not only added privacy, but the power to wander wherever desired. In the proper sense it can hardly be called yachting, for the vessel is such a mass of machinery as to require very highly skilled hands to operate her. This yacht, for example, has engines of the Sulzer-Diesel type, which develop 1560-h.p., and, in addition, three separate dynamos which supply current, through a switchboard measuring 21 ft., to the electric hydraulic steering-gear, windlass, boat-hoisting gear, fans, lights, pumps, five refrigerating plants, gyroscopic compass, bells, telephones, wireless, electric fires, wardrobe heaters, hot-plates, wind-screen wipers, panatrope, toasters, ventilation system, and a wonderful system of Brown moving-coil loud-speakers and electro-megaphones for rapid communication throughout the ship. Her accommodation is, of course, in keeping with her electrical equipment, with a bath-room to every cabin, a living-room 33 ft. long, and a dining-room 27 ft. by 20 ft.

Few can afford a *Crusader*, but it is possible to obtain a steam-yacht of the same size at a very moderate figure. The *Venetia* is a good example of the type; she is beautifully fitted with rare inlaid woods in a manner which to-day would be too expensive to consider. Her accommodation includes a dining-room the full width of the ship, a boudoir, a smoking-room and a study, with the cabins panelled in satin-wood and mahogany.

Many owners prefer yachts of about 70 ft., in which they can take a more active part in the management. The *Sea Hawk* is a good representative of the type; she will accommodate a crew of four, and has cabins for three passengers; while she has two 80-h.p. Gleniffer engines to do justice to her high-class construction. The position of her galley is ideal, for thus placed it is handy for meals either in the deckhouse or saloon, and at the same time eliminates any smells of cooking throughout the ship.

The *Brown Owl*, also shown on the coloured double-page, is likewise a native of the Clyde, and is one of Messrs. James A. Silver's best efforts connected with the production of a 42-ft. motor cruiser with good seagoing qualities at a low price. In order to reduce running costs, twin Kelvin engines of only 15-h.p. each are installed; but it would be simple to increase the power. No attempt has been made to cram in

MARINE CARAVANNING—XXXII.

By COMMANDER G. C. E. HAMPDEN. (See Double-Page of Colour Illustrations and Page 851.)

a large number of cabins, but rather to afford the maximum comfort for a few; the arrangements allow, however, for the use of the crew space for guests should no "paid hand" be carried; this is a most important point in a vessel of this size.

Except for racing, there are few sailing-yachts to-day which have no engines; in the centre of the coloured illustration, therefore, will be seen a typical modern sailing-yacht with an auxiliary engine. She is under construction at the yard of Messrs. Thornycroft, and is a vessel of 85 tons. The type becomes more popular every year, and several of the luxury size have been built recently, some being nearly 700 tons. There are many points in favour of this type, for when under sail they

provide real peace and quietness by the elimination of engine noise, whilst in calm weather their engine power is sufficient to catch the early Monday morning train to the office. In a vessel of the size depicted, it is important to save space, so it is interesting to note that the 75-h.p. Thornycroft engine has been installed immediately under the deck, and drives the propeller shaft by means of a chain; in this way a larger space is available below decks.

Space has not permitted the motor-cruiser representative from the south to be shown on the coloured

illustration, but she appears in black and white on page 851. She is a roomy, heavily built vessel suitable for long-distance trips, and is powered with Parsons engines and built by Messrs Taylor and Bates, of Chertsey. As a family boat she is hard to beat, for she has cabins for four persons and a crew of two; whilst her domestic arrangements include a roomy bath-room and an exceptionally large fresh-water supply.

There has always been a large demand for cabin cruisers down to 20 ft. long, to sleep three persons, by those who will accept reduced comfort for the sake of cheapness; but of all types this class of boat is changing the most rapidly. It is difficult to foretell its ultimate design, but it is likely to be influenced to a great extent by the racing outboard hull. Until this year, practically all cabin cruisers were fitted with inboard engines, and were of a more or less uniform design; the advent of the really silenced outboard



THE "VENETIA": A LARGE STEAM-YACHT OF A TYPE NOW LESS EXPENSIVE. The "Venetia" is a good example of a high-class steam-yacht, which, owing to the introduction of the Diesel-engined craft, may be obtained at a moderate price.

engine of 1929, however, has caused many builders to reconstruct their ideas, and several outboard-engined cabin cruisers have appeared in consequence. They promise to become serious competitors to the inboard class as soon as their good points become better known. They have much to recommend them, for they are not only cheaper, but, by reason of the engine being outside the hull, additional living space is obtained inside.

To prophesy is dangerous, but it appears safe to predict that the really poor man's yacht of the future will be fitted with an outboard engine. The possibilities of extensive travel in these craft, both at home and abroad, are vast. Everyone wishes to travel, but many are prevented by reason of the expense; there is no longer excuse on this score. Those who doubt this statement should read that fascinating volume, "The Voyage of the *Annie Marble*," which has been published recently by Messrs. John Lane. The book is a story of a cruise through France in an outboard boat carried out on the cheapest lines. Even those who dislike life afloat might be tempted to venture on a trip of this sort after reading of the experiences of the author and his wife; though perhaps few would care to employ such a small boat as the *Annie Marble*. This book should be on the book-shelf of every marine caravanner.

An alternative to yachting in the accepted sense has recently come into vogue. It has grown out of the "speed boat," and consists in the use of fast runabouts in place of the motor-car for day trips between places of interest. The whole of Europe may be covered in this way on the inland waterways, or long coastal tours made in any country desired. Low-powered craft with speeds of approximately 20 m.p.h. appear to be the most popular in this country for this purpose, for they are very economical to run, and consume only about 7 pints of petrol per hour, whilst they can be bought for £340 without any extras.

[Continued overleaf.]



A SEARCHLIGHT SUITABLE FOR MOTOR-CRUISERS. Searchlights for use when entering crowded harbours have become a necessity. The above is a high-class type produced by Messrs. Carl Zeiss, with a fog-piercing attachment.

A range of pleasure-craft would not be complete without reference to those employed on the Thames. The old types are still to be found in large numbers, but are rapidly being replaced by others which are also suitable for more open waters if desired. This is not to be wondered at, for they who live on its banks and those of other rivers have good facilities for berthing boats; the prospect, therefore, of becoming owners of vessels which can be used either on the river or sea is alluring. Under such conditions it is possible to step into a boat from the foot of the garden and carry out long-distance tours to any part of Europe.

It may be desired, for example, to visit the capitals of Europe by water—nothing is easier, for, with the exception of the Dover Straits, all the waters traversed are sheltered.

Alternatively, should some great river such as the Amazon attract the owner, he can proceed under his own power direct from his house to the departure point of ocean-going ships, and, provided that he can afford the cost of its transport, his "floating home" can be slung on to the ship's deck and carried together with her owner to any desired cruising area.

It is true that the existing rates of the shipping companies for the transport of boats prohibit all but the well-to-do from the execution of this scheme, but I feel sure that reductions will be made shortly. I have urged many of those who fix these rates to consider the matter in the interests of their companies,

according to their weight, providing their occupants took passages also. It is an alluring prospect in every way, for it would make it possible for those who can winter abroad to use a vessel all the year round, and thus increase her value to the owner. To those who can afford only short holidays, it would also be a boon by throwing open wonderful possibilities of foreign travel without hotel expenses.

The desire to travel is universal, and ever-increasing numbers take advantage of the many cheap facilities now offered. The recent revival in yachting is closely connected with it, for those who indulge in the pastime, apart from those who race, are merely travelling under ideal conditions; so it becomes almost a duty for those who profit in any way from "travel" to do all they can to help the owners of small yachts in any way possible, especially as regards their transport overseas.

I do not suggest that there is sufficient space on the decks of large liners to carry additional boats, but I see no reason why "intermediate" or cargo ships should not be employed for the purpose. A shipping company that adopted this scheme would have the support of many who, under existing conditions, are unable to afford the cost of foreign hotels.



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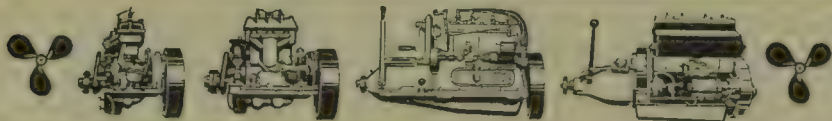
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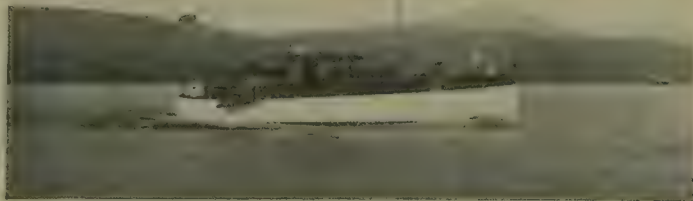
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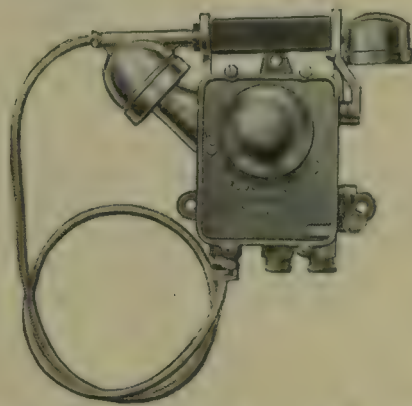
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MARINE OIL ENGINES.

By H. W. CLARK.

SCIENCE has devised many methods by which fuel can be utilised to produce mechanical energy. Here it is proposed to show how mechanical energy can be obtained from liquid fuels ranging from volatile spirits, such as aviation petrol, to heavy fuel oils. The first internal-combustion engine was constructed in 1680, and the explosion was effected by gunpowder. The gunpowder was injected into a cylindrical vessel which contained a floating piston; air was expelled at the point of explosion; and the partial vacuum which followed caused the piston to move. Energy was transmitted through cords and pulleys to carry out some kind of work.

The next engine designed employed a mixture of air and hydrogen as a fuel; but this proved impracticable, and it was not until 1862 that a commercial engine was produced which ran on a mixture of coal-gas and air. This was the first engine to be produced working on the four-stroke principle; to-day the same cycle of operations is used in all four-stroke internal-combustion engines.

In 1895 Daimler brought out an engine which was later to become world-famous—the high-speed petrol engine. Until this date the explosion engine had been viewed with apprehension, but the Daimler engine proved the turning point in the tide of technical opinion. Its applications were quickly realised, and marine engineers were not long in discovering the fact

that the petrol engine was an ideal method of propelling small boats. The weight per horse-power was considerably less than with the steam-engine and boiler, and it was possible to obtain high propeller speeds which were so essential for speed-boat work. The first petrol engines were installed in small

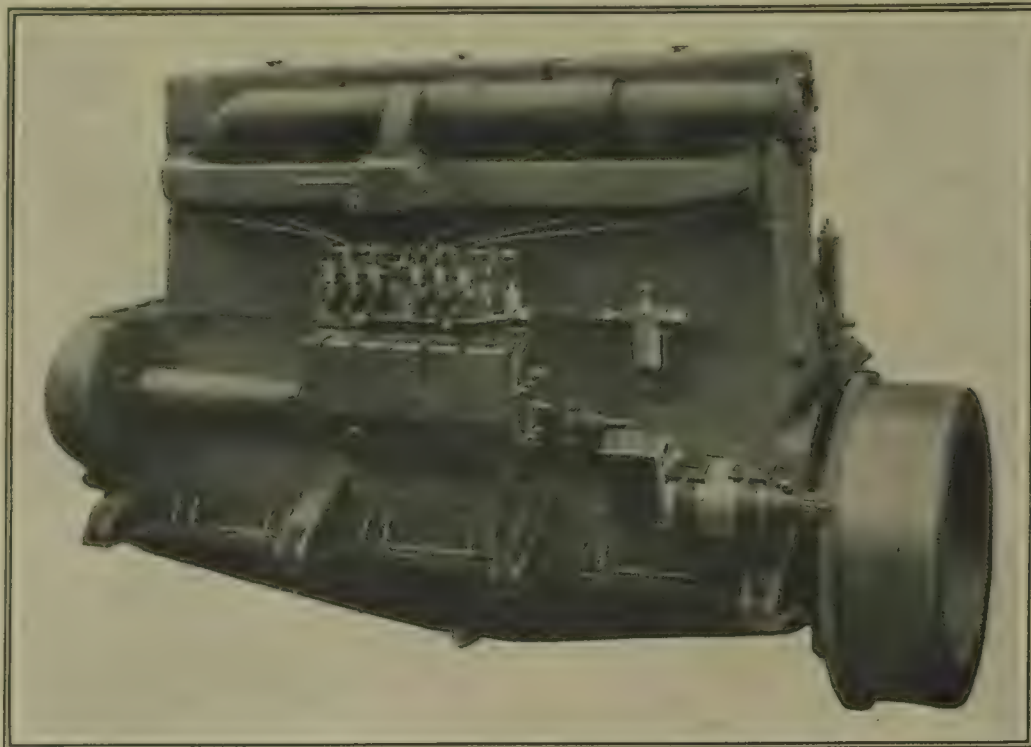
special engines were designed for marine work modified to suit the specialised conditions.

About this time engineers set about devising means whereby a cheaper and safer fuel could be used on these engines, and it ultimately proved possible to run a petrol engine using paraffin as the fuel. It had been an easy matter to vaporise petrol by forcing it through a small jet over or around which air was passed, or, as in the very early type of engine, by passing air across wicks saturated with petrol. The spirit, being of a highly volatile nature, was readily vaporised; but with paraffin it was found impossible to do this. The ordinary carburettor turned the paraffin into a fine mist which saturated the ingoing air, but it was found impossible to vaporise this fuel without the application of heat. The necessary heat was forthcoming by permitting the mixture of atomised paraffin and air leaving the carburettor to come in contact with a hot surface, and thus the necessary vaporisation was obtained from the small particles of paraffin in suspension in the air.

To obtain this result an inlet manifold was designed which came in contact with a hot exhaust pipe, thus imparting heat to the mixture. This arrangement is to-day known as the vaporiser, and it has been improved so that a constant heat is imparted to the

mixture over all loads. This improvement gave a great impetus to the use of small internal-combustion engines for marine work, and designers set about producing an engine which was reliable enough to meet the stringent conditions imposed by marine

(Continued overleaf.)



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open boats and used for speed work, but it was not until a later date that they were used in cabin cruisers and large yachts. These early engines were standard car engines of the day, fitted into the boat with the addition of a clutch and a reverse gear. In time

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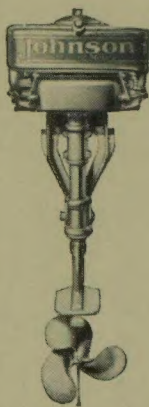
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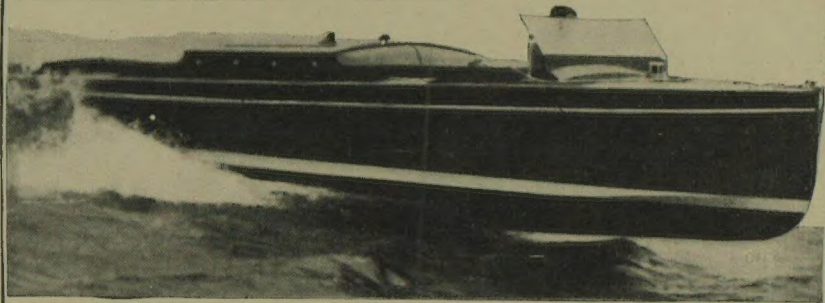
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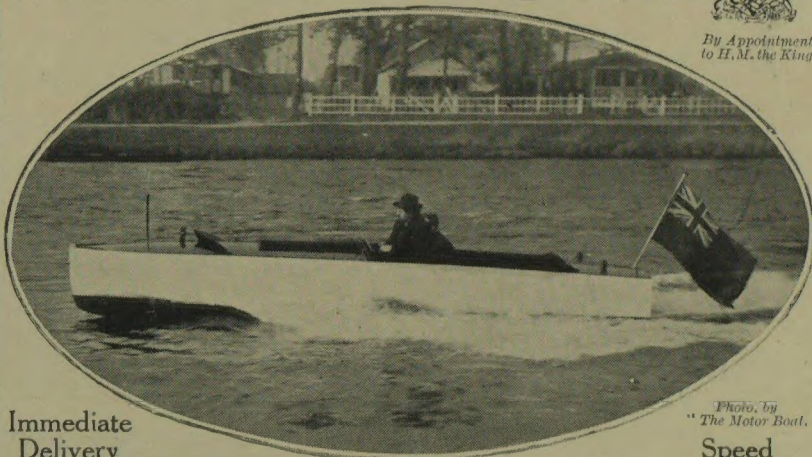
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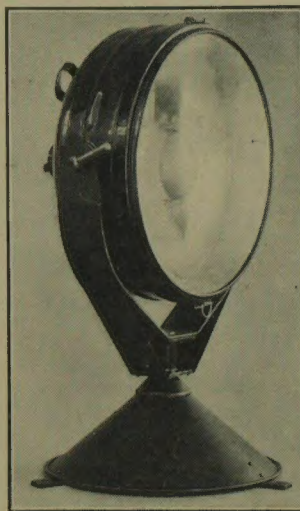
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practice, and in which was incorporated a gear-box. From this date onwards, petrol-paraffin engines have been the universal motive power for propelling small pleasure craft. The modern engine is the last word in luxury, and is handled with all the ease of the modern car engine. It is complete with all the small refinements of easy starting, and provides an automatic electric-lighting installation for the entire boat.

Small high-powered petrol engines are now being fitted in a vertical position outside the hull of small hydroplanes, and have given rise to the new thrill of outboard motor-boat racing. These miniature engines produce very high revolutions a minute, and are capable of developing considerable horse-power as compared with their size. It is possible to obtain speeds in the region of forty miles per hour with a suitably designed hull.

During the period of development of the petrol engine another distinct type of internal-combustion engine was in process of evolution. In 1897, Dr. Diesel introduced an engine in which air only was drawn in on the suction stroke of the piston. This was compressed on the return stroke to a maximum point of 500 lb. per square inch. The air under this pressure reached such a very high temperature that it was possible to ignite a heavy fuel oil. The fuel was introduced at the moment when the piston was on top dead centre and the compression chamber contained air at 500 lb per square inch. A fine spray of fuel oil was blown in by means of air at an even greater pressure, somewhere in the region of 1000 lb. per square inch, and it was immediately ignited. The resultant rapid expansion forced the piston down. The next upward stroke scavenged the burnt gases and the cycle of operation was repeated. Although this type of engine was very efficient and was run on a cheap fuel, it was not reliable on account of the high pressures involved, and it was for this reason that it did not find immediate favour with the marine world.

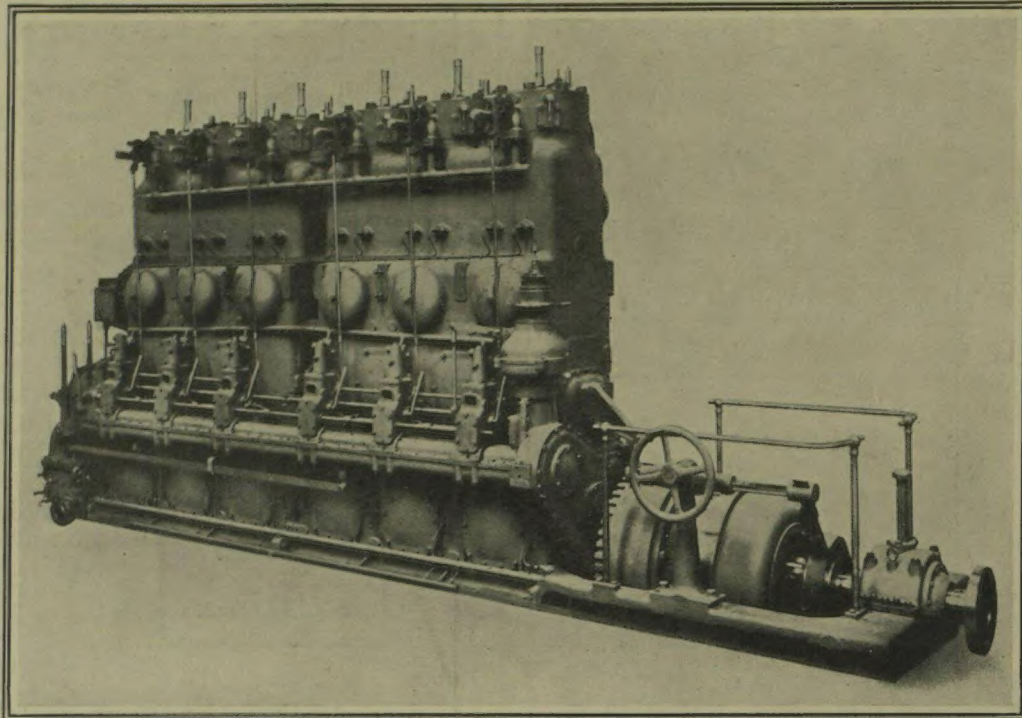
In order to improve the reliability of these engines, compression pressures were lowered to the region of 240 lb. per square inch. The heat of the compressed air was now insufficient to cause combustion, and therefore an uncooled portion of the cylinder-head was heated by means of a blow-lamp before starting up. This produced the first firing stroke, and the heat of

with valves and valve-gear. In the cycle of engine operation the cylinder has two ports or openings in the liner wall which are diametrically opposite and are uncovered by the piston when it reaches the bottom of its stroke. One port is in direct communication with the exhaust system, and the other port is connected with the crank-case. Each cylinder possesses a separate crank-case which is air-tight, with the exception of a large diameter non-return valve communicating with the atmosphere.

The Semi-Diesel has given proof that it is an ideal power unit for all types of tugs, coastal vessels, large yachts, and so on, as it is very simple and reliable in operation, and has a comparatively low running cost as regards fuel. As the science of metallurgy progressed, it became possible to build high-compression or Diesel engines with a reliability equal to that of steam-engines, and the luxurious modern yachts of to-day are invariably equipped with Diesel engines.

The M.Y. *Migrant* and the M.Y. *Crusader II* are two very recent examples of motor-yachts equipped with Diesel engines of about 600-h.p. Modern engines are very flexible, easy to reverse, and take up very little space compared with the old steam units. The running costs are very low, and fuel bunkering is carried out without any inconvenience from dirt or dust.

Until quite recently, it was not possible to build small horse-power Diesel units, and therefore this class of engine was not a proposition for the owners of small cabin cruisers. However, there are on the market to-day small high-speed Diesel engines running at 1000 revolutions per minute with a minimum rating of 8-h.p. per cylinder. These small sets will undoubtedly, before very long, seriously rival the petrol and petrol-paraffin engines for all types of small craft.

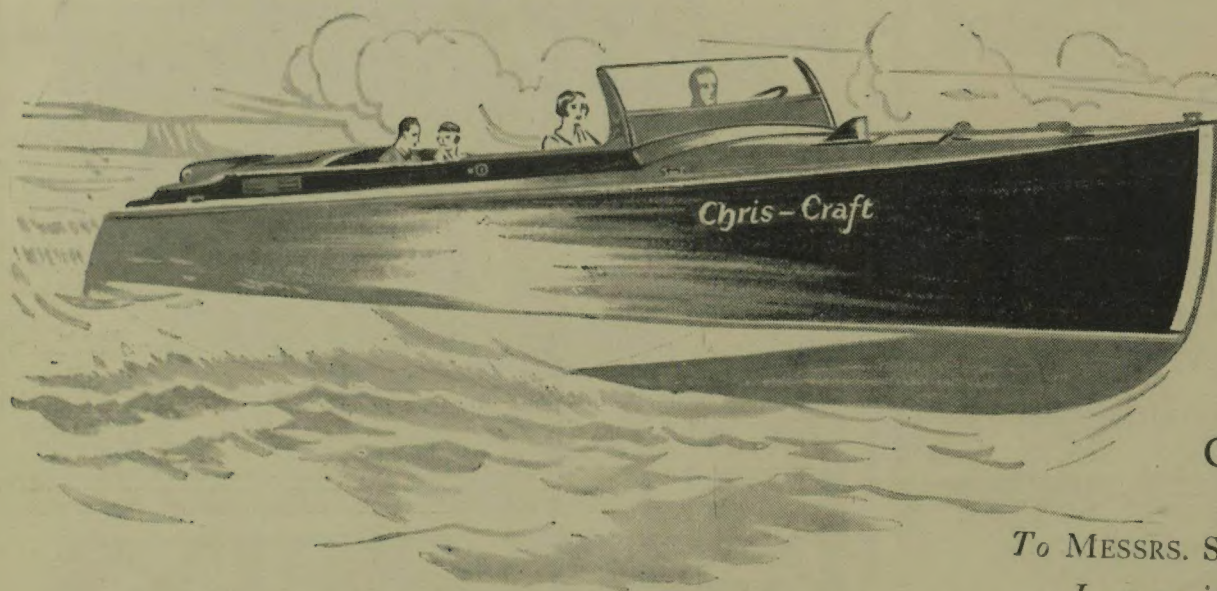


A 300-H.P. SULZER-DIESEL ENGINE.

subsequent burning charges maintained this uncooled spot or dome at the requisite temperature for continued engine operation. The name Semi-Diesel was applied to this class of engine. A further improvement was the adoption of a small diameter ram-pump to force the fuel into the combustion chamber.

Efforts to simplify the four-stroke Diesel engine eventually led designers to produce a two-stroke type which, although not a more efficient proposition, was considerably easier to handle and more consistently reliable. The two-stroke engine entirely dispenses

"eminently suitable" for Chris-Craft models



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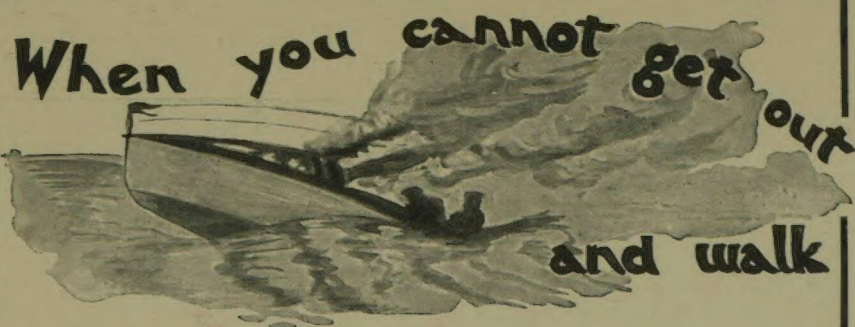
I am writing to tell you that since the 19th June I have been running a model 3 Chris-Craft at Clacton, using your Double Shell oil and spirit. During this period the boat has covered over 11,000 miles, and has never given any mechanical trouble. I largely attribute this to the excellence of this oil; and I consider that it is eminently suitable as a lubricant for high-speed marine engines.

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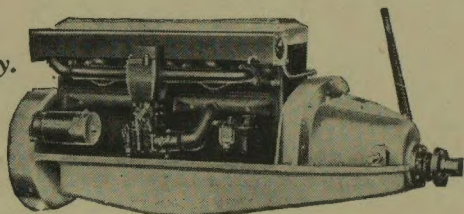
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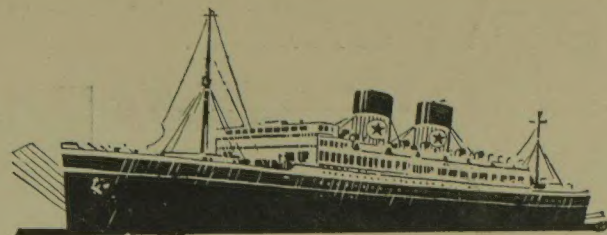
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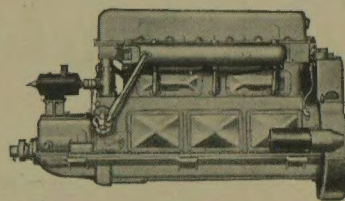
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